Saturday Review

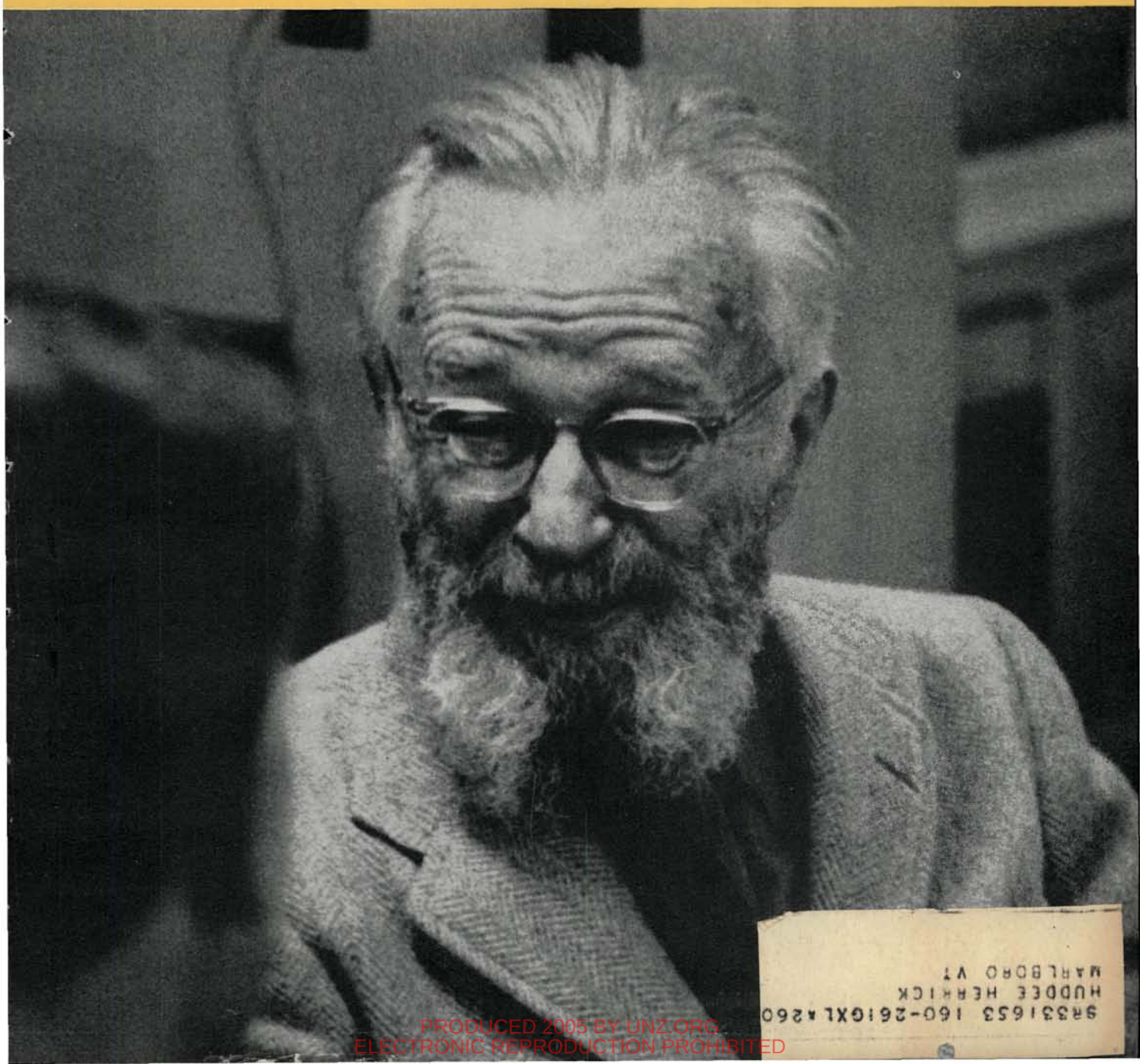
MARCH 28, 1959 / 25¢

RECORDINGS

GUIDE TO EUROPEAN MUSIC FESTIVALS—1959

MY LIFE IN PHOTOGRAPHY by Edward Steichen

PHOTO OF STEICHEN BY LEO STASHIN



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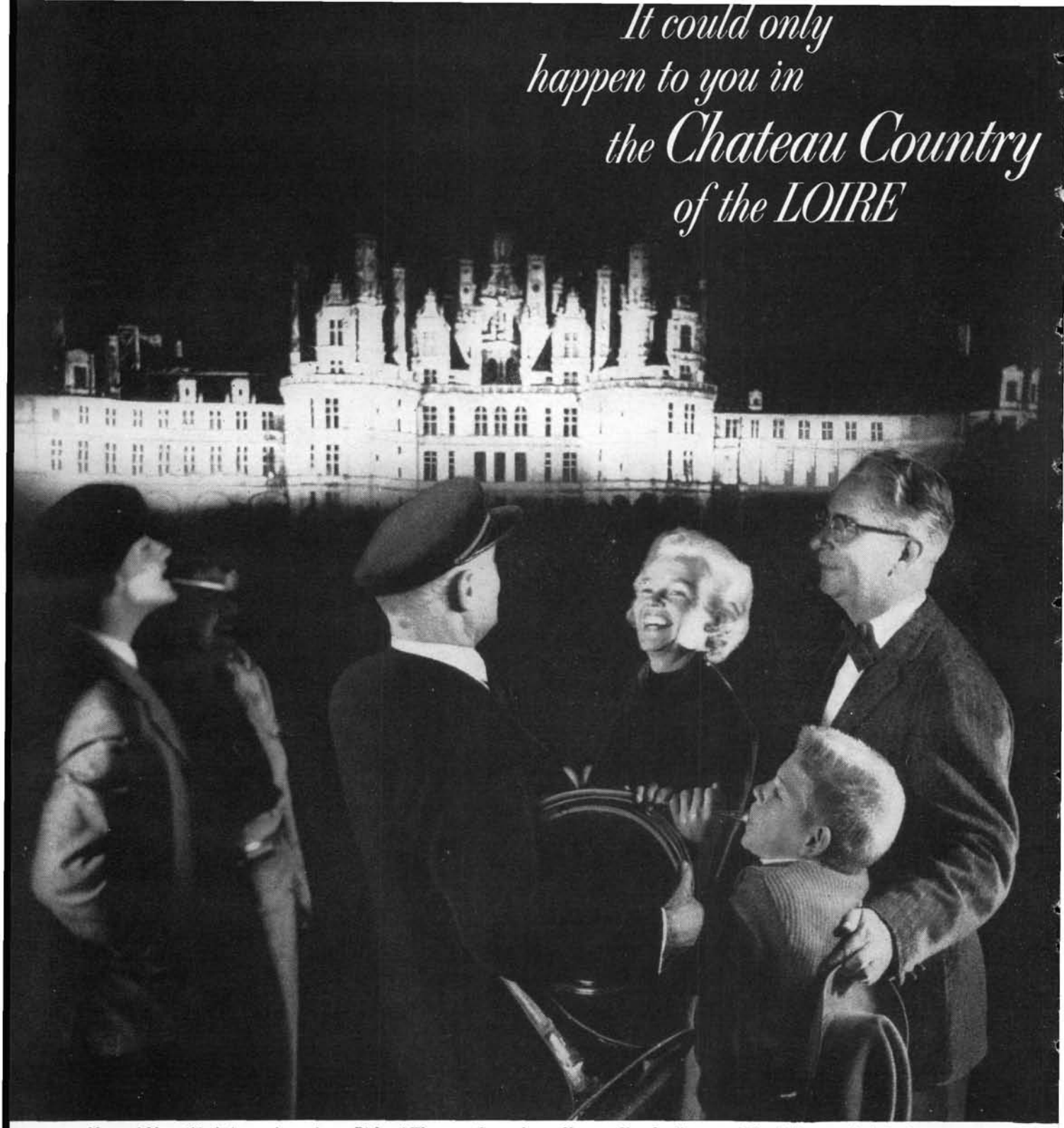

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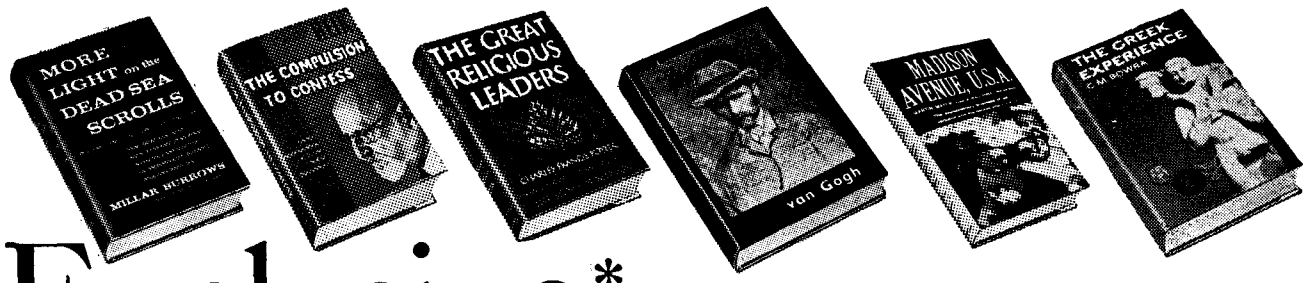

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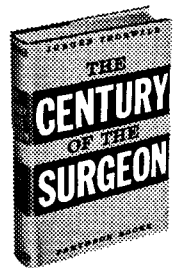

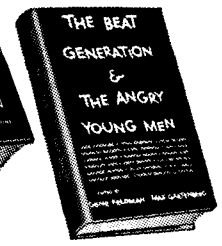

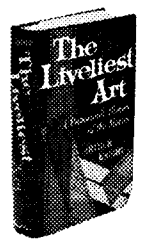

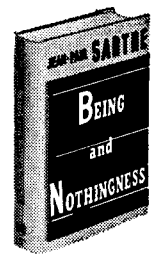

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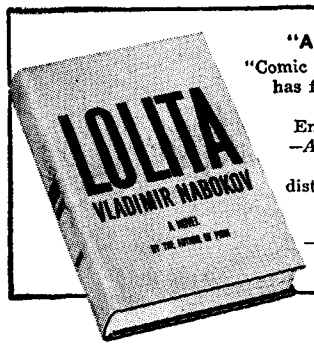

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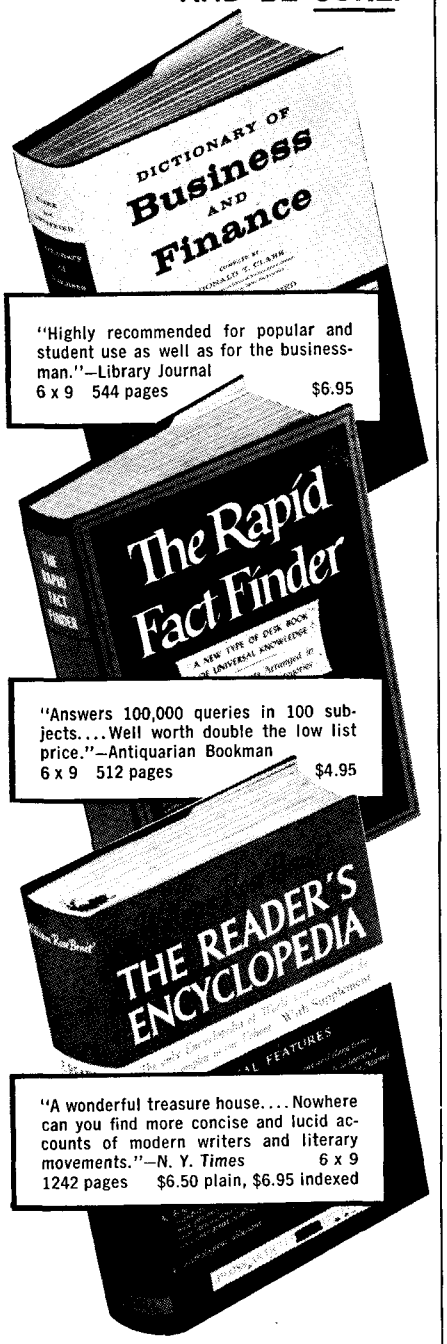

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MARCH 28, 1959

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THE CONVENIENT IRISH WHISKEY LAYAWAY PLAN.

[NUMBER VIII]

In the past the 17th March has always been a green letter day for Irish Whiskey and we [The Whiskey Distillers of Ireland] expect that when the final tallies are in we'll find the dear sales curve has peaked out, as usual, just after the Ides. So we hope, although the edge has been taken off our anticipation by a research report recently delivered us. We had always surmised the heightened consumption of Irish Whiskey on St. Patrick's Day to be due to celebrants having two drinks taken instead of the customary one, it being a holiday and all. Part of the story, only part. *Research reveals there are those who drink Irish Whiskey only on the one day!* It must be they regard it as too precious for vulgar everyday use. If you are numbered among these self-abnegating souls it may not be easy for you to break with the habits of a lifetime. We proffer two methods for what they are worth. Those given to self-deception might try pretending every day is the 17th March [excepting the 4th July and such other holidays whose external realities are likely to intrude]. Now, the second alternative is the more practical: Do your St. Patrick's shopping early; start now. The man at the whiskey store will be happy to assist you in your selections. The burnished, emphatic flavor of Irish Whiskey is suitable the year around. You will like it every day in every way; it tastes good.

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department head in a Midwestern state college, to our circulation and back issue department. For reasons that will be apparent, I won't reveal who or where he is. He continues:

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"Now, admittedly, this process will only cost the State about $17.00 all for a $2.00 order of reprints, but if I were to buy these ten copies of Dr. Schweitzer's article and pay the $2.00 out of my own pocket (wealthy faculty member that I am), I am sure you understand that it would be impossible for me to ever collect my $2.00 from the administration. You must appreciate my obvious reticence about ordering the ten copies and paying cash.

"I hope you will forgive me for troubling you and some day if I find that I have money available I might go ahead and order such copies. Until then let us just say that I bow my humble head to bureaucracy and either I must find money or you must loosen up your method of allowing me to purchase, because I am sure the great State of —— is not about to change its method of buying."

In his reply Ray Goodman, our circulation manager, correctly declared that the professor's letter was worth a minimum of $2.00 and the ten copies were sent with our compliments to him, to the college, to the State, and to the Governor.

ONCE AGAIN, AS YOU might have suspected, National Laugh Week is upon us. Under the able guidance of George Q. Lewis, Barney Martin, Artie Roberts, and others, it will run from April 1-8. Motto: "Help Put A Smile On the Map of America."

The major event in this fourteenth annual National Laugh Week is the Humor Conference and Clinic to be held at the Comedy Workshop, 225 West 46th Street, New York, for four consecutive nights, April 1 through 4, beginning at 8:00 P.M. each evening. Each night a different panel of half a dozen comedians, humor writers, gagmen, cartoonists, performers, and the like will discuss "Humor in a Changing World" or "The Role of the Humorist in the World Today" or "The Problems of International Humor," and that sort of topic. Usually these folks get so serious about the subjects that they end up throwing custard pies in each other's faces, and the audience and

panel members get so mixed up you don't know which is which.

To tell you the truth, I've never been to one of these Comedy Workshop affairs, although they've been going on like this for years. I've been afraid to get into one room where there were nothing but humorists. Sounds rather sad to me, somehow. In any case, NLW is still trying to keep humor from being completely

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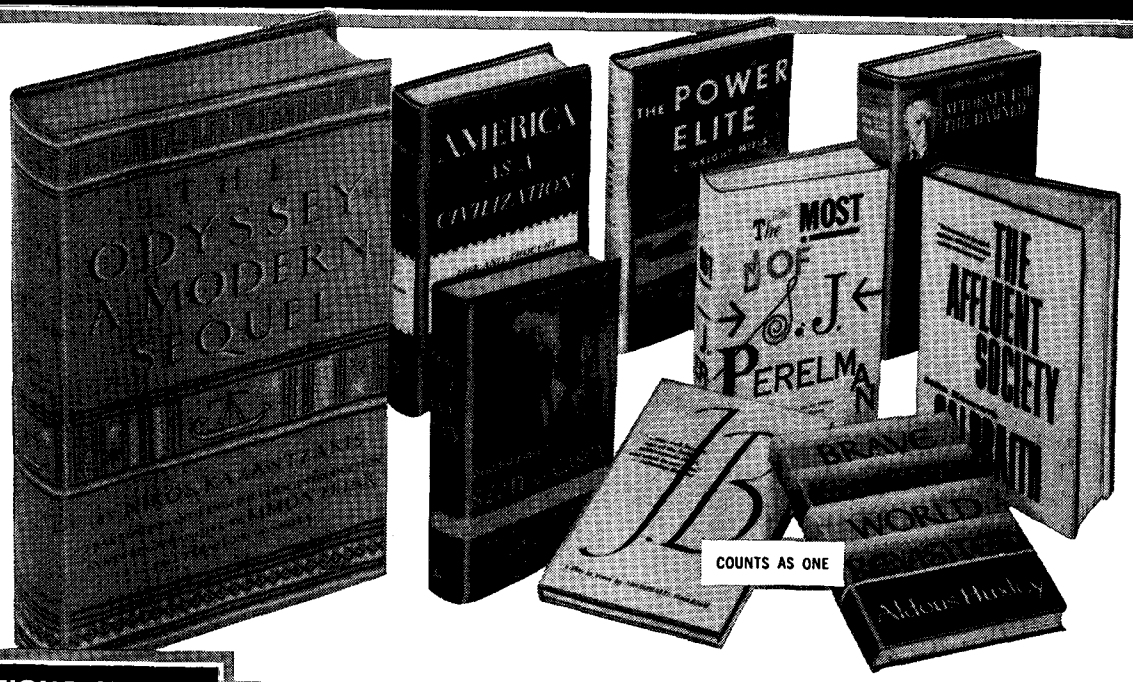

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stifled and they are still pushing the "National Academy of Humor," which, so far, has been ignored by at least two Presidents and seven Congresses.

"The Government has the Naval, Military and Air Force Academies," cry the humorists. "It sponsors a National Science Foundation, Agricultural and Engineering foundations. Humor is a cultural art, and we propose that Congress authorize the creation of a National Academy of Humor for the purpose of stimulating and promoting more humor throughout the country and the world."

Let's catch up with the Russians!

I GUESS CHARLEY DUELL is taking Homer Croy to lunch again. He's publishing another one of his books. This one is "Star Maker, the Story of D. W. Griffith." Anyone with a sort of nostalgia for the old days will get a lump in the throat reading about the great film pioneer who made great stars and great motion pictures, who grew so rich and successful, but whose personal life was such a mystery. He became a forgotten man, and they said he was through, a failure. Of course, the man wasn't a failure who made such films as "The Birth of a Nation," "Intolerance," and "Broken Blossoms," or such stars as the Gish sisters, Loos, Barthelmess, Fairbanks, Chaplin, Mae Marsh. One of them, Mary Pickford, has written the introduction to "Star Maker." Personally, I liked the illustrations in the book as well as the writing. That Croy picks fine photographs.

He's crotchety, too, and like all authors, he gets sick and tired of having people ask him for free, autographed copies. His inscriptions are

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FRASER YOUNG'S LITERARY CRYPT NO. 823

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 823 will be found in the next issue.

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—NIHHYPCIRM.

Answer to Literary Crypt No. 822

Thought is the labor of the intellect, reverie is its pleasure.

—Victor Hugo.

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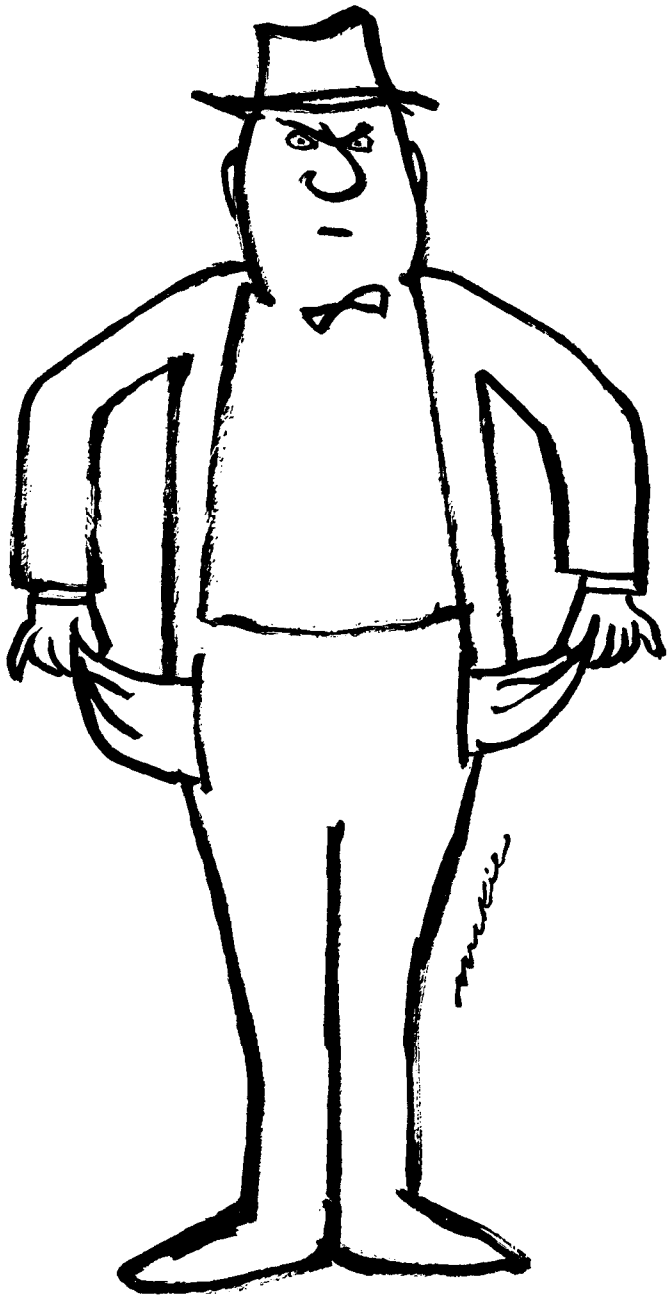

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How can this needless spending of your taxes be stopped? As soon as enough people know what "public power" is *really* costing them, they will call a halt to it. The quickest way to bring that about is to spread the word among your friends and neighbors.

America's Independent Electric Light and Power Companies

Company names on request through this magazine

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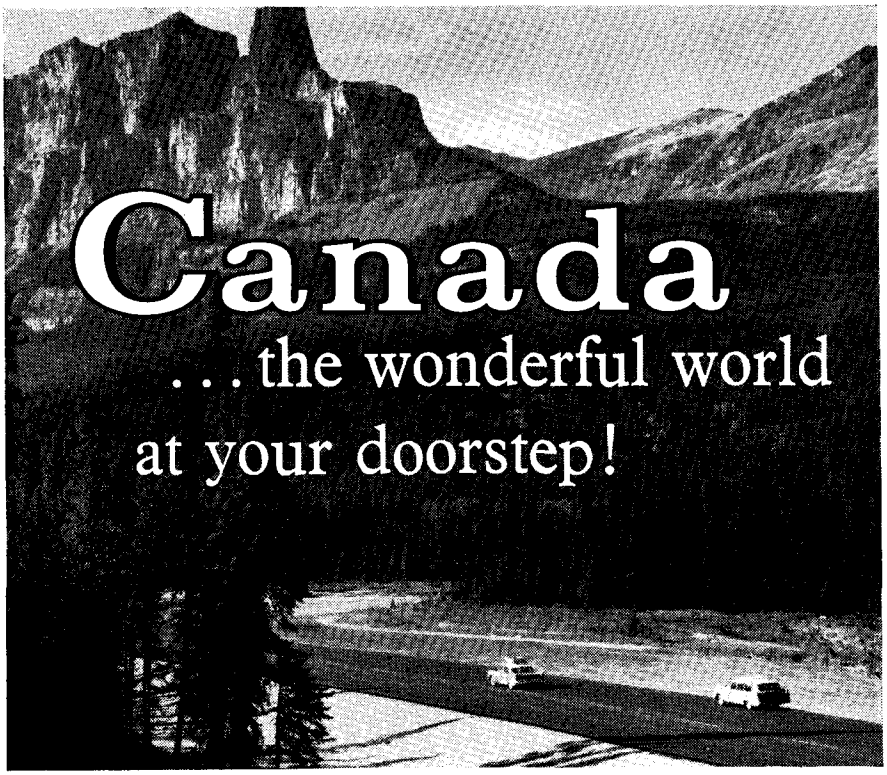

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always pretty cantankerous, and in these cases he is apt to write:

"An author gets ten free copies. Here's one of them. My relatives will have to buy their own. Yours, H. Croy."

THE SAME SORT OF THING rankles Al Hine, who is now autographing copies of his new novel, "The Birthday Boy" (Scribner's). He affixed the following admonition to the copies of the book he sent out:

"If you should lend this book for reading to anyone of any age who at any time in the next two years might conceivably be likely to pay money for a copy of his own either hard-bound or paperback,

"The curse of Uriel be on you, and the curse of Ahania, and the curse of Los, and the curse of Rintrah, and the curses of Enion and Luvah, and even the curse of Nobodaddy."

Presumably, these same imprecations are directed at the person who borrows "The Birthday Boy," and I suppose what Al Hines means is that you should buy your own copy.

IDDZIES AND ODDZIES: Steinway Hall, with its years of musical memories, is being taken over by a life insurance company. Such firms are extremely sensitive regarding any mention of the hereafter; the fact that it is always known as life insurance rather than death insurance, which it actually is, proves this best. Anyway, stonemasons are busy chiseling the angels off the Steinway building facade.

▶ News of international significance: Sterling Hayden did not cut the Atlantic cable. Batista did say Castro was revolting. People who live in glass embassies should throw stones.

▶ "An Unhurried View of the Pentagon" will not be sold in the bookstores. We are not going to shoot our way into J. Edgar Hoover's office.

—JEROME BEATTY, JR.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1304)

(EDITH) HAMILTON:

(THE) LESSONS OF THE PAST

(From "Adventures of the Mind," No. 2; *Saturday Evening Post;* Suggested by L. Gluick)

Socrates found on every street corner and in every Athenian equivalent of the baseball field some* people who were caught up by his questions into the world of thought. To be able to be caught up into the world of thought—that is to be educated.

*Inserted to get the M.

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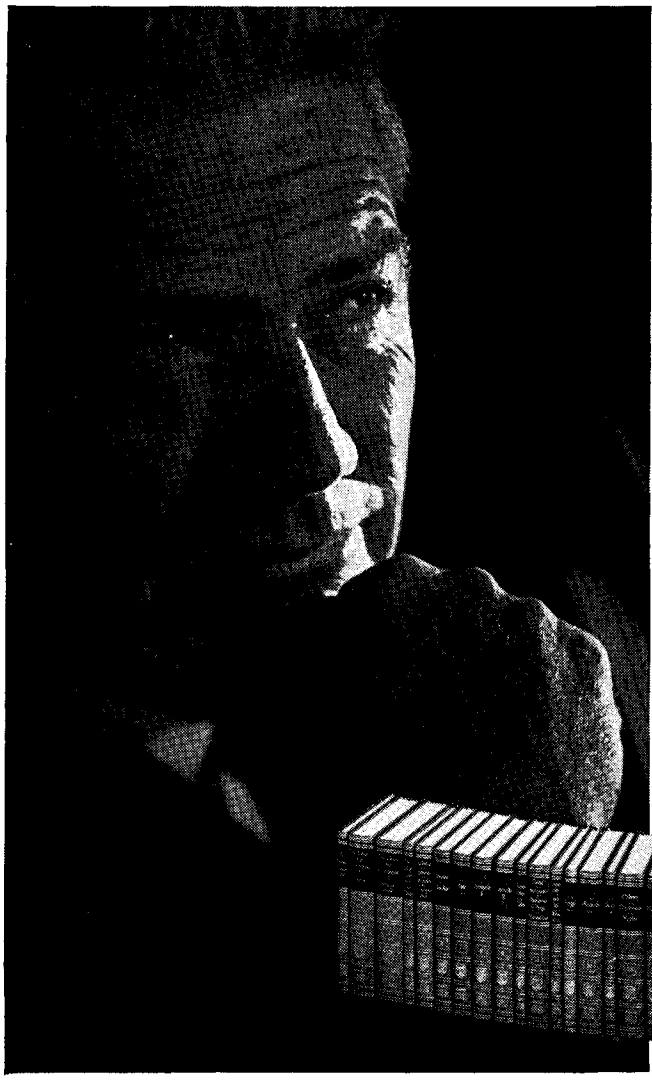
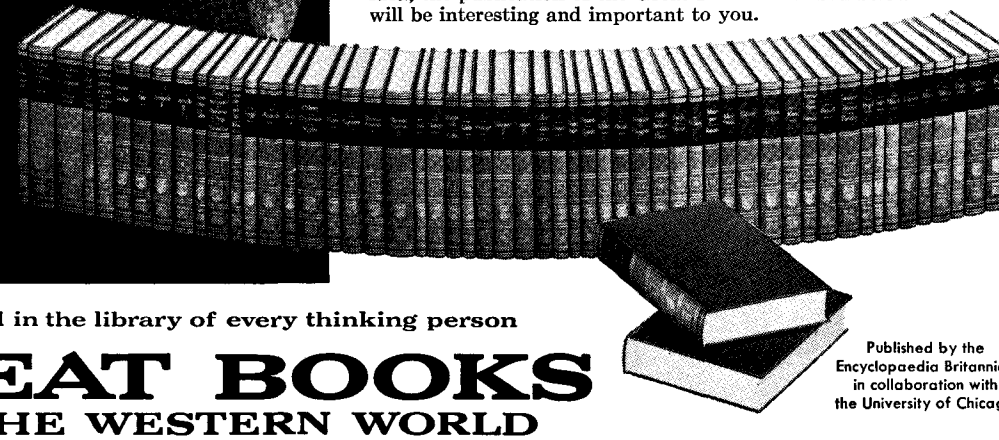


How long has it been since your mind was stretched by a new idea?

Oliver Wendell Holmes once wrote: "A man's mind stretched by a new idea can never go back to its original dimensions." The truth of this statement cannot, of course, be denied. A child who suddenly realizes that the letters in the alphabet are not just isolated sounds and shapes, but meaningful symbols that form words, has grasped an idea that will lead to a continuing expansion of his mind. There comes a time, though, in the lives of too many of us when our minds become occupied only with knowledge we have already learned. When that happens our minds cease to grow.

Unhappily, the more successful a person is in his daily work, the more likelihood there is that this unfortunate condition will result. As we become more and more absorbed with our specialty —whether it is law, medicine, engineering, science, business or any one of the hundreds of other engrossing occupations—we cease to absorb the new knowledge that leads to new concepts. With the years, the mind narrows rather than broadens because we cease to stretch it by exploring the great subjects of philosophy, government, religion—the great humanities which have produced our great men and great thought.

If it has been some time since your mind was stretched by a new idea, the publication of the Great Books described below will be interesting and important to you.



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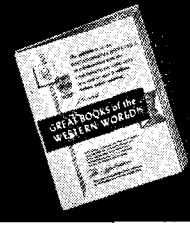

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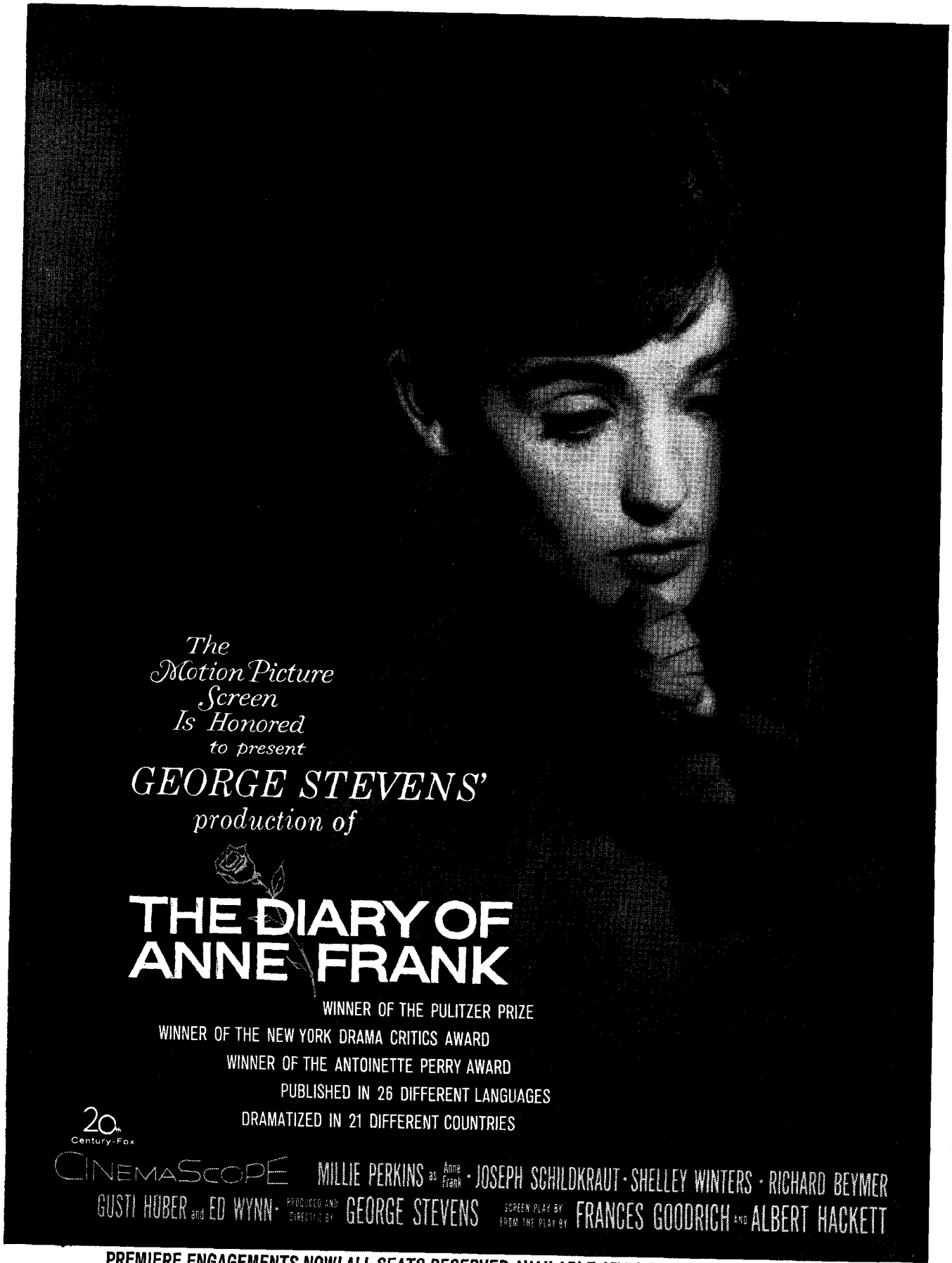
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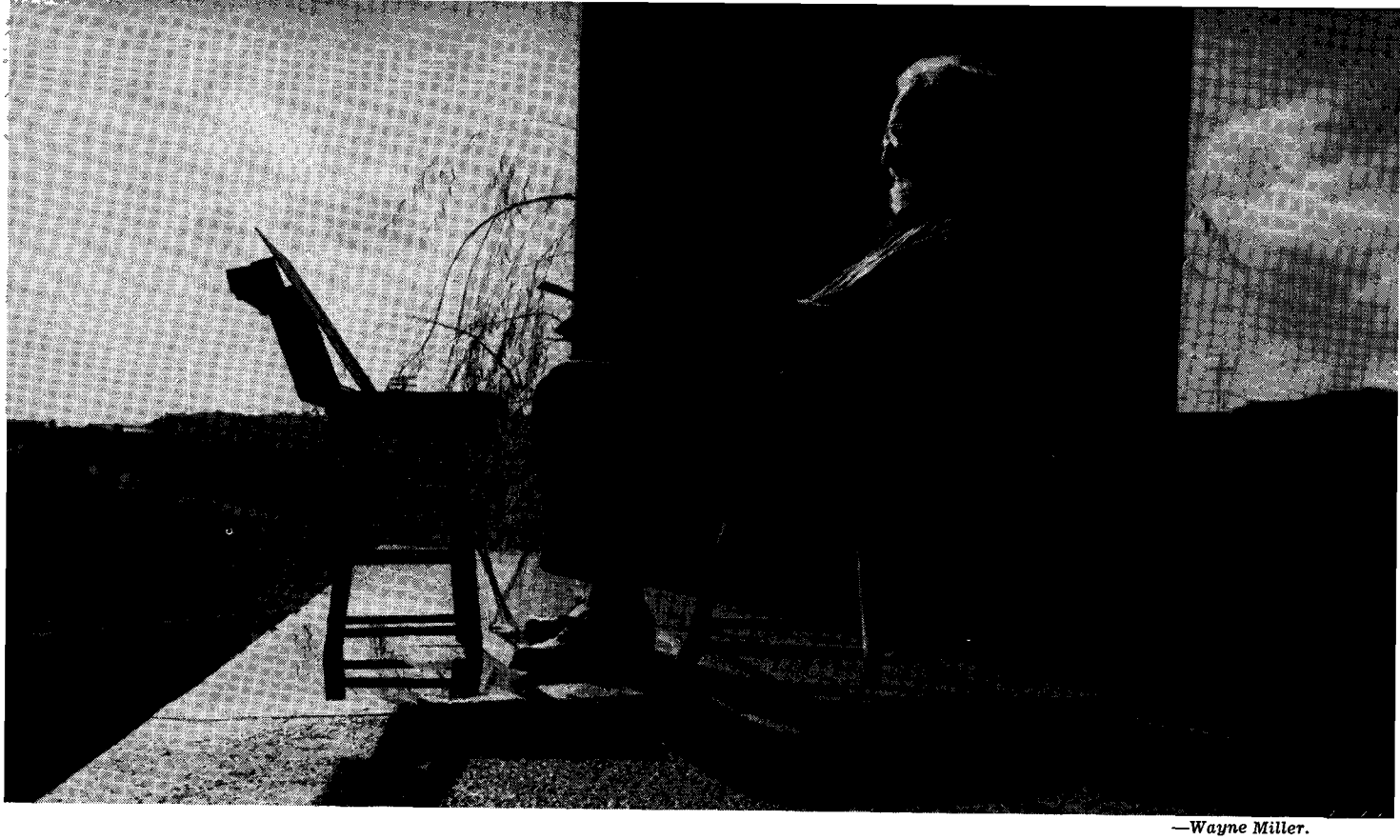

—*Wayne Miller.*

MY LIFE IN PHOTOGRAPHY

Edward Steichen won his first recognition with a showing of photographs in Philadelphia, in 1899. As an artist, photographer, gallery designer, champion of modern art, and pioneer in commercial photography, Mr. Steichen, eighty years old on March 27, has led the way in portrait photography; he wrought a revolution in exhibitions (as witness his "Family of Man"); and he brought new understanding to war photography. SR *is pleased to publish the following article by Mr. Steichen, which is illustrated with a retrospective selection of his work made for* SR *by Grace M. Mayer, the Curator of Prints at the Museum of the City of New York, and the author of the recently published book, "Once Upon a City." The above photograph shows Mr. Steichen painting for the first time in fifty years.*

By EDWARD STEICHEN

IN A REVIEW of the Photographic Salon at the Pennsylvania Academy of Fine Arts in 1899 by Joseph T. Keiley, in *Camera Notes*, the following opinion of one of my photographs appeared.

". . . Edward Steichen's . . . 'The Lady in the Doorway' . . . [is] original, if not artistic or serious . . . There were those who termed it *ultra impressionistic*; to me [it] seemed ridiculously freakish."

In 1900, on my way from Milwaukee to Paris, I spent an hour with Alfred Stieglitz at the New York Camera Club showing him my work, both paintings and photographs. Stieglitz was the recognized leader of the fight for the recognition of pictorial photography as an art. He backed up his warmly expressed interest and encouragement by buying three of my prints, for which he paid me five dollars a print, saying, "I am robbing you at that price." On leaving and as the elevator door closed, he said, "Well, I suppose now that you are going to Paris, you will forget about photography and devote yourself entirely to painting," and as the elevator went down, I shouted up to him, "I will always stick to photography." Today at eighty as I look back, this swift answer by a youngster of twenty-one was almost a prophecy.

About six months later I met another photographer, F. Holland Day, in London. Day was arranging an exhibition of photographs at the Royal Photographic Society in London, which later went to Paris under the title, "The New School of American Photography." I helped Day hang this exhibition, which included many of my prints. This was the first exhibition seen in Europe devoted exclusively to American photography, and it created a sensation.

In 1901, my first one-man show of paintings and photographs at the Maison des Artistes in Paris aroused the interest of Maurice Maeterlinck, and led to his writing an introduction for a Steichen issue in an Alfred Stieglitz publication, *Camera Work*. As this was the first perceptive statement about the art of photography by so distinguished a writer, I include excerpts from it here:

I believe that here are observable

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—*The Museum of Modern Art.*

C. 1895—Mr. Steichen's portrait of Miss Steichen at the piano.

the first steps, still somewhat hesitating but already significant, toward an important evolution. Art has held itself aloof from the great movement, which for half a century has engrossed all forms of human activity in profitably exploiting the natural forces that fill heaven and earth. Instead of calling to his aid the enormous forces ever ready to serve the wants of the world, as an assistance in those mechanical and unnecessarily fatiguing portions of his labor, the artist has remained true to processes which are primitive, traditional, narrow, small, egotistical and over-scrupulous, and thus has lost the better part of his time and energy . . . But to-day it seems that thought has found a fissure through which to penetrate the mystery of this anonymous force, invade it, subjugate it, animate it, and compel it to say such things as have not yet been said in all the realm of chiaroscuro, of grace, of beauty and of truth.

At that time, I was photographing a series of prominent figures in the world of the arts, and in 1902 I decided to test the issue of recognition by submitting a group of photographs to the annual Paris Beaux Arts Salon. The photographs were sent in labeled as engravings, but I wrote a letter to the president of the jury explaining what I had done was not with the intention of deceiving the jury, but to get them past the reception staff. I was informed by an inquiring reporter on *The Paris Herald* that the photographs had been accepted, and he cabled that story to New York. A few days later I received notice that the photographs had been accepted by mistake and that they would not appear in the exhibition. Labeled as etchings, photographs were acceptable as art, but as photographs they were not. Rodin, who was my great hero and who over the years exerted a deep influence upon my concepts and aspirations as an artist, termed such an attitude about photographs "idiotic."

Back to the United States in 1903, my acquaintanceship with Stieglitz developed into a deep, warm friendship, and our joint faith and belief in photography was a paramount interest. In the meantime, Stieglitz had organized an exhibition of American photographs at the National Arts Club in 1902, to which he gave the name "Photo Secession."

The full story of the Photo Secession, later known as "291," and my relationship to it has been so misinterpreted or misunderstood that a fully clarified statement about this important movement, its scope and implications in the history of photography and the introduction of modern art in the United States, is beyond the limitations of the abbreviated version that could be included here.

In 1914, we abruptly left the temporary home I had established for my family at Voulangis, France, just before the German Army arrived there on its march to Paris.

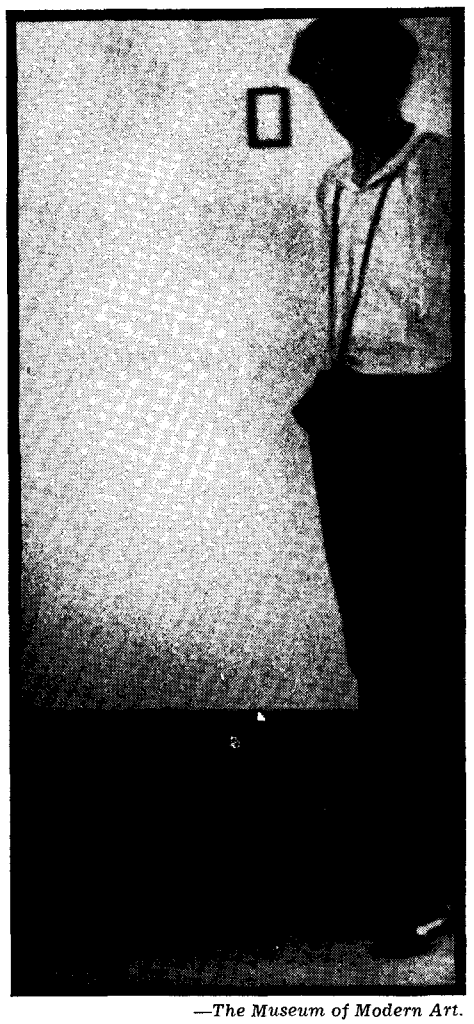
I found "291" in the doldrums and in the preparation of a special number of *Camera Work* under the title, "What is 291?" In the generally expressed eulogies, mine was a minority dissenting opinion in that famous issue excerpted here:

It is probably natural that many people should have wanted to know what it was, but it is amazing that some sixty individuals should have been ready and able to give an answer as to what it meant to them. "291?"—I have never known just what it was, I don't know now, and I do not believe anyone else does. "291" only seems to us what we as individuals want it to be, and because I have my particular "want it to be" stronger today than ever before, do I resent this inquiry into its meaning as being impertinent, egoistic and previous. Previous in so far that it makes the process resemble an obituary or an inquest, and because it further tends to establish a precedent in the form of a past.

By doing . . . convincing things conviction is carried and results achieved that can never be accomplished by explaining them.

In this our endeavor to find wherein lies our best effort and to register its appreciation let us be intelligent enough, then strong enough to recognize our failure and write them both upon the same page.

The war situation in Europe pre-



—*The Museum of Modern Art.*

1898—Self-portrait by Steichen.

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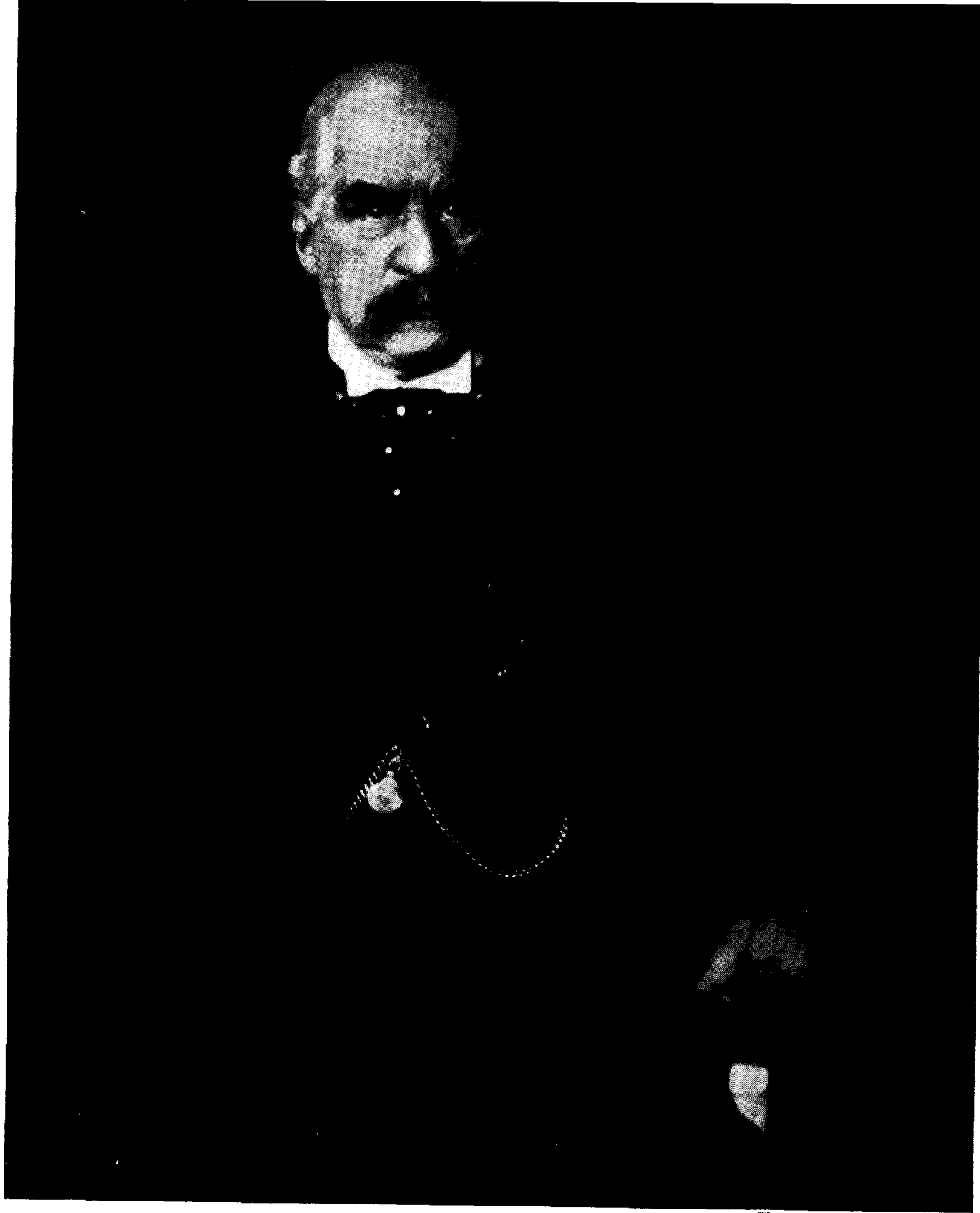

—*The Metropolitan Museum of Art.*

1903—Steichen's interpretation of J. P. Morgan.

occupied me more than anything else, and in 1917 I was commissioned in the U. S. Army as a photographer, later placed in command of aerial photography with the AEF I now had to recognize the camera in a new role as an instrument of war.

At the close of the war a hatred of its monstrous decimating slaughter overwhelmed me. The idea of photography as a means of communication as well as an art medium began to take hold. I decided to give up painting and made a bonfire of the paintings still in my studio in France. I felt that as a painter I was producing pictures surrounded with a gold frame that reached a small audience while the photographic image had unexplored areas which, on the printed page, would reach vast audiences. I therefore spent two years of isolation, experimentation and research—a second technical apprenticeship preparing for

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—*The Metropolitan Museum of Art, Alfred Stieglitz Collection.*

1905—Edward Steichen's study of the Flatiron Building.

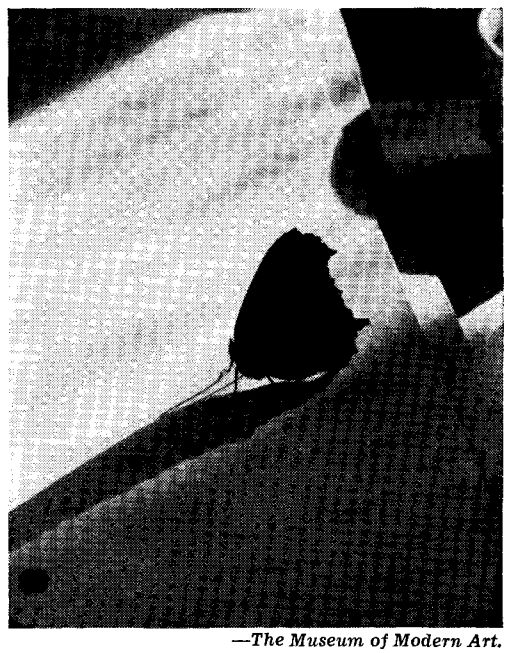
my newfound conception of the medium as a means of communication.

In 1923, back in New York, I took a job as chief photographer for *Vogue* and *Vanity Fair*; for *Vogue*, photographing fashions and portraits of the socially prominent, for *Vanity Fair*, portraits of the great, the near-great, and the would-be greats, in the arts and politics. At the same time, through the J. Walter Thompson Company, I experimented and tried making the advertising page more effective through photography. By 1938, after thirteen years, this job no longer gave me the opportunity of experiment as it became routine. I felt restless and there was need of change. This element of changing activities by giving oneself a kick in the pants before somebody else did it I had often found almost a necessity. In 1938 I closed my studio in New York and began working in my nursery in Connecticut carrying on the development of the delphinium on a very large scale and in the laboratory of my home a series of experiments to secure a better understanding of the meaning of color photography.

IN 1940, with the menace of Hitler on the horizon, I tried to get back into the Air Force, and was told I was too old. The U.S. Navy through Admiral Arthur Radford, then Captain Radford, decided otherwise and I was commissioned and given the opportunity to organize a small unit of young photographers to photograph naval aviation. I had the strong feeling that if war and the men who fight the war were vividly reported in

—*The Museum of Modern Art.*

C. 1907—Mrs. Condé Nast by Steichen.



—*The Museum of Modern Art.*

1922—Steichen's "Diagram of Doom."

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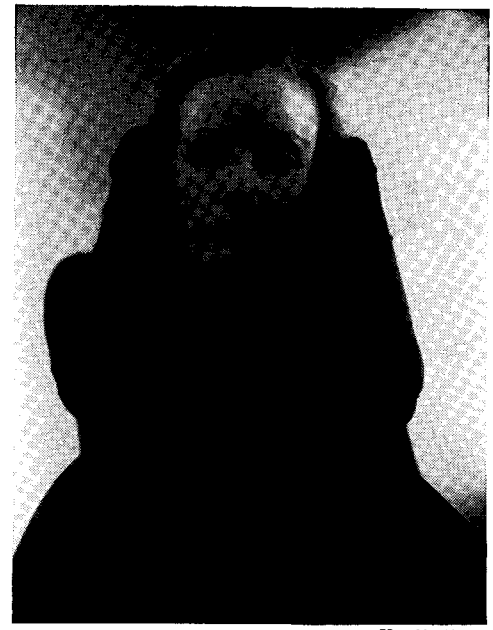
—*The Museum of Modern Art.*

1923—"The Blue Sky"—Mrs. Steichen by Steichen.



—*Vanity Fair.*

1928—Steichen's Greta Garbo.

images, it could be a force to alter the world's attitude toward war. This was at least a purpose, a hope, and a prayer. Later, when Secretary of the Navy James Forrestal placed me in charge of all combat photography influencing and directing several thousand photographers, I got a glimpse of the mighty potentialities of the medium of photography as a means of documentation. After another four years in military uniform, I also found myself with a deeply revitalized passion for the possibilities of the medium as an art form.

In 1947 my friend Tom Maloney, editor of *U.S. Camera*, knowing how I felt, suggested the Museum of Modern Art as the right place for me. There Henry Moe, Stephen Clark and the other trustees with Alfred Barr opened a new door by establishing the position and making me director of the Museum's Department of Photography. Here I was back again with the old platform for the Photo Secession, still believing that the best way to further the recognition for photography was to place it alongside the other art forms. I had previously exhibited photographs while Beaumont Newhall was the able curator of the department. In 1936 I had also staged the only exhibition ever held in an art museum of plant breeding as a creative art, with an exhibition of the new delphinium strains I had been hybridizing and crossing for thirty-five years. This interest in delphiniums was born out of the study of heredity and genetics, and it also kept me in close contact with the soil over all those years.

Just before World War II and at the behest of David McAlpin, I began working on the first large-scale exhibition with war as the theme—"Road to Victory." This exhibition opened up and established a new area of communications by photography that went beyond the scope of the printed page. This was an exhibition using a procession of photographs where juxtaposition and scale (one of the murals measured twelve by thirty feet) produced a new kind of visual emphasis and impact. This was followed in 1945 by another theme exhibition of Navy war photographs entitled "Power in the Pacific." Now my new work as the director of the Museum's Department of Photography called for an objectivity in considering the work of other photographers so during the first eight or nine years of the twelve years now spent at the Museum I gave up being

—*The Museum of Modern Art.*

1938—A study of Carl Sandburg by Edward Steichen.

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—*U. S. Navy.*

1943—The Steichen photograph used on jacket of "The Blue Ghost."

a photographer and concentrated on the production of a series of thirty-two exhibitions and meeting and encouraging the ideals and aspirations of the younger photographers.

During the Korean War, I assembled another exhibition of the extraordinary and impressive photographs made during that war, still with the thought that such an exhibition would have the influence I had hoped for. The reactions about the exhibition was that the photographs were wonderful, tragic, and some of them, ghastly. It was, however, quickly forgotten. As a result, came the realization that this was the negative approach and that what the world needed was a positive emphasis in the opposite direction.

I doubt if there is any other museum in the world that would have gone so far beyond its usual activities to foster and make possible the production of so costly and challenging a project as the "Family of Man." After the showing in New York the Museum has also circulated two editions of the exhibitions throughout the United States and Canada. Six editions of the "Family of Man" have been circulated by the United States Information Agency in twenty-two countries. It has been seen by well over 5,000,000 people in all parts of the world, and a book published by Jerry Mason has passed the million mark. The United States Information Agency has scheduled the exhibition as part of an American Exposition of Science, Industry and Culture, to open in Moscow in July of this year.

The other exhibitions I directed for the museum were based on themes, but the emphasis of these shows as well as the print acquisitions for our permanent collection were in presenting photography as an art form. In these exhibitions we have shown the work of all the leading photographers from the earliest to the present giving particular emphasis to the work of our younger photographers.

It has always been my belief that photography is still too young a medium to adopt or accept any particular aesthetic, any particular movement, cult or ism, but I have sought to encourage those reaching out toward potential new horizons. I look upon photography as more than making single photographs on sensitized film. It's the process where *all* images are recorded or presented by light, regardless of whether they are made on a photographic emulsion or electronically recorded on tape. This obviously includes cinematography and television, as well as the beautiful color images evoked by Thomas Wilford by direct projection of forms and shapes as moving beams of colored light. The use of the term art medium is, to say the least, misleading, for it is the artist that creates a work of art not the medium. It is the artist in photography that gives form to content by a distillation of ideas, thought, experience, insight, and understanding.

The recognition our museum has given to photography is unique and has been of immeasurable encouragement to photographers all over the world. Alfred Barr has, from the museum's inception, consistently championed the place of photography in an art museum on the basis that in a museum like ours recognition must be given to works of art that might only be understood at the time by a handful of people as well as such forms of modern art that had large audiences as evidenced by the popularity of the "Family of Man."

I now believe that the most important function of photography is as a direct communications medium, but with this, stress the importance of the photographer as an artist as a prerequisite in the further and greater development of photography in this function.

One is forced to recognize that photography, considered purely as an art form, faces the fierce competition of the other older media. In direct and certainly in mass communication by images, photography is without a peer.

Man's first language was written in images on the walls of caves. Photography simplifies and enlarges the scope of the image language.

During the four years I worked on the "Family of Man," I gradually developed a new interest, then a compulsion, to use the camera and take up the study of photography again. This called for a third apprenticeship, a post-graduate course, which began with a self-imposed and sharp discipline, so I limited myself to photographing subject matter that I could see from the windows of my home.

In doing this my attention centered on a particular little shadblow tree across the pond from my bedroom window. For a period of three years I have photographed the little tree and its environment through the seasons, the hours of the day, and in all kinds of weather and I have recently also begun photographing this project with a motion picture camera. I am also experimenting in new directions as a painter. This will not make me a renegade to photography and I can't help remaining true to what I said to Alfred Stieglitz in 1900 that "I will always stick to photography."

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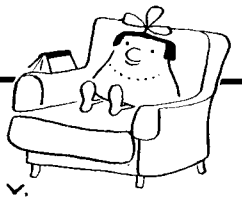


LITERARY HORIZONS

The Meaning of Tragedy

By Granville Hicks

RICHARD B. SEWALL, who has been teaching a course in tragedy at Yale for the past dozen years, has summed up his conclusions in **"The Vision of Tragedy"** (Yale University Press, $4), but he has been careful to state them in an inconclusive form. "There is nowhere in the book," he announces, "a single, precise, extricable definition of tragedy . . . The aim of the book," he goes on, "is to demonstrate a way of exploring literature that will encourage the reader to do the rest on his own, to make his own discoveries, even his own definitions."

At the outset he risks certain generalizations.

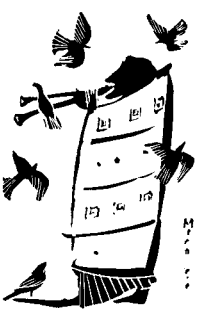
> The tragic vision [he writes] is in its first phase primal or primitive, in that it calls up out of the depths the first (and last) of all questions, the question of existence: What does it mean to be? It recalls the original terror, harking back to a world that antedates the conceptions of philosophy, the consolations of the later religions, and whatever constructions the human mind has devised to persuade itself that its universe is secure. It recalls the original unreason, the terror of the irrational. It sees man as questioner, naked, unaccommodated, alone, facing mysterious, demonic forces in his own nature and outside. . . . It is not for those who cannot live with unsolved questions or unresolved doubts. . . . Though no one is exempt from moments of tragic doubt or insight, the vision of life peculiar to the mystic, the pious, the propagandist, the confirmed optimist or pessimist—or the confirmed anything else—is not tragic.

The paragraph deserves to be pondered at the beginning, but its implications can be fully realized only after following Sewall through his close studies of the "Book of Job," "Oedipus the King," "Doctor Faustus," "King Lear," "The Scarlet Letter," "Moby Dick," "The Brothers Karamazov," and "Absalom, Absalom!"

In discussing "Job," Sewall makes a point to which he frequently recurs: that the tragic vision finds expression in the work of art as a whole, not in some single part of it. "Job" has a happy ending of sorts, but the ending, though it may cheer the pious reader, answers none of the great questions that have been asked. "All the hero can do, if he is visited as Job was, is to persevere in the pride of his conviction, to appeal to God against God, and if he is as fortunate as Job, hear his questionings echo into nothingness in the infinite mystery and the glory . . . It is a 'dangerous' book."

"Job" emphasizes dilemma, choice, wretchedness of soul, and guilt. "Oedipus," on the other hand, "stresses not so much man's guilt or forsakenness as his ineluctable lot, the stark realities which are and always will be." Both kinds of tragedy, however, grow out of "the existential vision, the radical response to the life-situation," and in both suffering leads to "a reordering of old values and the establishing of new."

After a brief but revealing glance at the Elizabethans, Sewall draws closer to our own times. He shows how, a century or so ago, the tragic vision reasserted itself in an era of official optimism, finding expression in the novel. Much has been written about "The Scarlet Letter" and "Moby Dick," but what Sewall has to say is fresh and perceptive. I cannot go along with every line of his analyses (is it, for instance, accurate to refer to Ishmael as "the wise youth"?)—but the heart of the matter is here. He says that "Moby Dick" "neither justifies nor condemns Ahab. Tragedy is witness to the moral ambiguity of every action." He sums up: "The book leaves us, again true to its tradition, somewhere between pity and terror, faith and doubt, heaven and hell." With the destruction of Ahab, he notes, "the ending seems too dire for tragedy," but he points out that there is still one survivor, Ishmael, "the tragic artist to tell about it from beginning to end." "If the world it ["Moby Dick"] presents is the starkest kind of answer to the Emersonian dream, it is not a world for despair or rejection—as long as there is even one who escapes to tell its full story."



"The Brothers Karamazov," he observes, raises the opposite problem, for "its ending is radiant with reconciliation and hope." But once more we must consider the work as a whole, and we find in it "the definitive tragic analysis of our times." "The modern tragic problem," he explains, "is not what values or loyalties to choose but the bankruptcy of all values and loyalties," and he illustrates the problem in terms of the lives of Dmitri, Ivan, and even Alyosha Karamazov. The "new truth" at which the brothers arrive is "fragmentary, tentative, and precarious," but the book does make certain "desperately contingent" affirmations: "that life is precious, that man is free, and that suffering can be creative."

Such affirmations, according to Sewall, have been impossible for most writers since Dostoevsky: "Writers such as Ibsen, Conrad, Hardy, Dreiser had reduced the possibility of freedom and transcendence to a minimum." There are sound perceptions in contemporary literature, but "none of these insights, however bracing, will make a tragedy." William Faulkner, however, has gone far "toward restoring to fiction the full dimensions . . . of tragedy." To substantiate this claim, Sewall carefully examines "Absalom, Absalom!" and although he finds Thomas Sutpen not quite suited to the role of tragic hero, he discovers in Quentin Compson's response to Sutpen's story the tragic vision. "The total vision is neither of doom nor redemption, but of something tantalizingly, precariously in between. We have no hope, yet we hope. It is tragic."

I have done my best to summarize Sewall's argument, which he has himself presented in a condensed form. It is clear that most of us cannot live in the light of the tragic vision. We experience evil; we suffer; but we take comfort in dogmas, tranquilizers, palliatives of one sort or another. We are not Jobs or Ahabs, nor even Ishmaels or Quentin Compsons. Yet the tragic vision, as it has been achieved by authors from the poet who wrote the "Book of Job" down to William Faulkner, does have meaning for us, as the persistence of tragedy bears witness. What it means critics from Aristotle on have tried to say, and no explanation is quite adequate. We can only go back to the experience itself, as Sewall so persistently does.

Tragedy is obviously not the only valid form of literature, but it may be the highest form that man has achieved. We live with lesser forms, as we must, but we need to be reminded of the perilous adventures of the human spirit. Richard Sewall's book not only reminds us; it helps us to experience more than we could have experienced without it.

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The Ordeal of Inspector Matthaï

***"The Pledge," by Friedrich Duerrenmatt;** translated by Richard and Clara Winston (Knopf. 183 pp. $3), is a suspense story with philosophical implications, written by a distinguished Swiss, whose play, "The Visit," has been enjoying international success. Saul Bellow is the author of "The Adventures of Augie March" and, most recently, "Henderson the Rain King."*

By Saul Bellow

FRIEDRICH DUERRENMATT, a native of Switzerland, writes plays, criticism, movie, radio, and television scripts, and detective stories. It was once observed by Oscar Wilde that a writer should be able to write anything. Perhaps the ability to write *anything* is nothing to be altogether proud of, yet I have always thought Wilde's observation to be fair. Give a writer a case to make and he should be able to make it. In this respect he resembles a lawyer who serves his client with objectivity regardless of the client's guilt or innocence. At any rate, Mr. Duerrenmatt meets Wilde's requirement. He is a good artisan, his talents and interests are diverse, and he approaches the composition of plays and thrillers with the attitude that the writer should be skilful, lively, elegant, knowledgeable, and civilized. While entertaining the masses it is obvious that he wants also to divert himself. He adopts a manner well liked by some of our better writers, that of a Roman of the later Empire, a golden weariness. Mr. Duerrenmatt chooses compression of style and strictness of form, but the late Imperial feeling is there.

"The Pledge" was published as *"Das Versprechen: Requiem auf den Kriminalroman,"* which signifies, if my crippled German does not betray me, the requiem of the detective story. I am not in a position to say whether the detective story is ready for burial; I am citing the German title only as evidence that the author views himself as one of the epigoni. I like Mr. Duerrenmatt well.

The form of "The Pledge" is classic. It is a *récit*, and the *récit* is defined by Cassell as an account, story, narrative, or report, and by Heath's French-English Dictionary as a relation of events. The facts are strictly and fastidiously adhered to in this form. It is brief and allows little adornment. Severe in line and primary in its colors, it can make other types of fiction look fat and self-indulgent. To many modern writers the novel of the nineteenth century, its admitted masterpieces apart, has left a legacy of tiresome detail and superfluity. Dumas and Scott and Trollope, excellent though they are, often take a devil of a long time to get something said. They make us impatient. We give our admiration in the twentieth century to the novelist with the gift of conciseness.

"The Pledge" is concise. It has, as it has become fashionable in the magazines to say of ladies' faces, good bones. I think the comparison is possible. Mr. Duerrenmatt also creates excitement by simple means.

His hero is a captain in the Swiss police force, a man educated in the law, a jurist who has taken his doctorate at Basel, "and by choice a solitary man." His name is Matthaï, and we are told that his mind was superb, "but because of the all too solid structure of our country he had become emotionless." Devoted to his work he works, however, "without passion." But on the eve of his departure for Jordan to reorganize the Jordanian police he becomes absorbed in a case of child-murder, the slaying of a small girl, one of three who have been killed in the same manner. A peddler, held on suspicion of all three crimes, commits suicide in prison, and Matthaï, who does not believe in his guilt and feels somehow responsible for his death, cancels his trip and thus begins the destruction not only of his own career but of his character as well.

AS HE has already resigned from the Swiss police to take the new post, he buys a gas station beside the road on which he is convinced the murderer must travel, and he hires a housekeeper, Liesel Heller, a streetwalker whose little daughter much resembles the three murdered girls. This child, Annemarie, is his decoy. Matthaï's plan seems effective and we grow slowly aware that the murder may soon occur. But I understand that it's bad form for a reviewer to give away the point of a story. For our purposes here it is enough to say that Matthaï is both right and wrong. As a policeman he has genius; it is as a

(*Continued on page* 32)

THE AUTHOR: Friedrich Duerrenmatt, a tall, heavy-set man, whose face is dominated by a pair of thick-rimmed glasses, hospitably poured two glasses of cognac at his home in Neuchâtel and proceeded to talk in French about his work, which included, in this instance, not only "The Pledge," but also his phenomenally successful play, "The Visit," which has been produced in some ten countries. The two works, he explained, are totally different. "The Pledge" is "simply a criticism of the nineteenth-century idea that man's mind could master reality."

"In the detective story, for example," the thirty-seven-year-old writer continued, "the criminal was always trapped by the logic of the inspector. In 'The Pledge,' however, logic is defeated by reality. There is also, as a sort of corollary, the idea that man becomes human when he reaches the limits of his thinking." Duerrenmatt paused to chuckle over these two ironies.

"Switzerland is ideal for a writer," he observed. "One is close enough to observe events in the surrounding countries and yet, at the same time, one is, by virtue of neutrality, removed from them." This situation, he said, was in part responsible for "The Visit" and its observations on mob psychology. "I was able to see that there are Germans who took no part in the atrocities, but who nonetheless feel guilty. True justice is tied to conscience and, as such, it too is capable of guilt.

"You see," he went on, "justice can have two faces, although essentially it has only one. In 'The Visit,' the villagers desperately want money, which they consider their just due. Accordingly, they seek to buy justice for themselves by killing the guilty man among them. The fact that the man, Anton Schill, is guilty of a crime provides their justification, but this, of course, is not justice. Schill's justice is a personal matter between himself and God. Because of his guilt, however, the whole community is in danger. This is the central problem of the play.

"The theatre for me," he said, "is a totality like the world and has many facets. The playwright's job is to show these facets no matter how depressing they may be, for they do exist and are reality."

"Of course, I enjoy writing novels, too," he said, chuckling to himself again, "but only the kind you can read in one sitting, like 'The Pledge.'" —E. P. MONROE.

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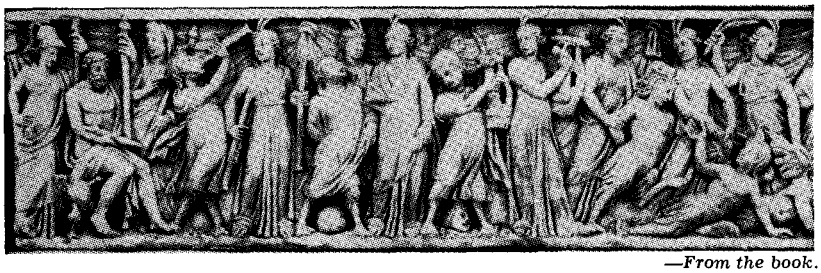


—From the book.

Second century Roman sarcophagus showing musical contest between Muses and Sirens.

World Into Which U.S. Was Born

"Gods and Men: The Origins of Western Culture," by Henry Bamford Parkes *(Knopf. 489 pp. $7.50), traces from prehistory the components underlying present-day Occidental beliefs and social practices. Ben Ray Redman, long a student of comparative religion, reviews the book for us.*

By Ben Ray Redman

PROFESSOR PARKES, an Englishman and an Oxonian long resident in the United States, has spent many successful years teaching and writing the history of his adopted country. In the present volume, the first of several designed to chart and interpret the course of Western civilization, he attempts to trace and evaluate the cultural origins and primary influences that lie behind the beliefs and institutions of the world into which the United States was born, and in which they have played a part of ever-increasing importance. It is a long journey on which he takes his readers, and he must often travel rapidly, but they will better understand their past, their present, and themselves after they have made this journey with him.

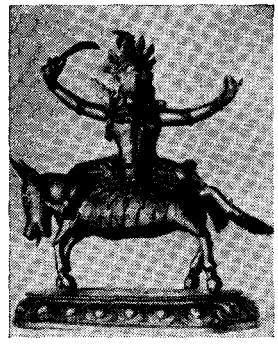
The major features and figures that we meet along the way are, of course, familiar. From prehistoric mists, peopled by hunters, herdsmen, and peasants, we move on to Mesopotamia and Egypt, where we witness the beginnings of urbanism and watch cities rise under the rule of priest-kings. Fierce Aryans fatefully descend upon the Near East. Cities are dragooned into empires that flourish and fall. We pass through centuries, while turmoil reigns. Gods swarm, but there are hints in the air of a possible monotheism, and the seeds of ethics are sown.

We come to the miraculous "Axial Period," which sees Buddha appear in India, Confusius in China, Zoroaster in Persia, great prophets in Palestine, and philosophers in Greece. Individual man emerges from the human mass to examine his own nature and his world. The Jews achieve monotheism, while the Greeks, believing in themselves and in laws of nature, lay a new foundation for social order. With the advent of Jesus, and a religion rooted in the conviction that Messianic prophecies have been realized in His person, the three "main spiritual principles of Western civilization" will have come into being. They are "ethical monotheism, natural law, and the Christian kingdom of heaven . . . and as all of them transcend reason, they must be defined as social myths."

Professor Parkes refuses to lie on any Procrustean bed of historio-philosophy with such gentlemen as Toynbee, Sorokin, Spengler, and Pareto. He believes that every civilization is the product of a unique complex of circumstances. But he also believes that the factors of social health are perennial; that a society can remain vital only so long as its "social myths" command the willing belief of its members. Once the worm of disbelief begins to gnaw, the character of the society can be maintained only by force; organic life is transformed into mechanism, creativity ended. If this is so, the danger of an exclusive reliance on rationalism is obvious; and Professor Parkes sees a classic example of this danger turning into disaster in the Athenian debacle, which must be closely "associated with the growth of a rationalistic individualism devoid of any belief in unifying moral values."

Perennial, too, is the problem of trying to find a golden mean between tyranny and anarchy, the problem of reconciling social order and individual freedom. This problem haunts our journey, as Professor Parkes's "spiritual principles" wax and wane, while he leads us through the golden age of Greece into Hellenistic twilight; as we watch Christianity being transformed slowly and painfully from a Jewish sect into a universal religion under an authoritarian Church, and as we stand on the threshold of a world in which Northern blood will bring new vigor to Mediterranean myths.

Professor Parkes has composed his synoptic study of a vast area of history with admirable skill. His narrative rests firmly on a broad base of recent scholarship. He indulges in no novel judgments for novelty's sake, but he always speaks his own mind—as when he gives the lie to the old saying that every man is born either a Platonist or an Aristotelian. He is eloquently neither. His style is lucid, his manner of expressing his ideas stimulating. His bibliography is useful; footnotes are where they should be, but the index is deficient. This is a book in which the general reader will rejoice with profit, while looking forward to its sequels.



GODDESSES OF THE FOUR SEASONS are pictured in full regalia in the new edition of Antoinette K. Gordon's volume, **"The Iconography of Tibetan Lamaism"** (Tuttle, $12.50). Tibetan art and theology are interwoven in a vastly complex scheme of symbols. The position of the arms and the thrust of the knees in the above figures are related directly to each deity's symbolic meaning.

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Interfaith Concourse—Via Rome or Reconciliation?

"Catholic scholars," writes Monsignor John J. Dougherty, "are investigating the rabbinical background of the Gospels; Jewish thinkers . . . have shown an awareness of Christian themes. To broaden this reciprocal knowledge, to sift it and thus to serve truth, is the task," he asserts, of ***"The Bridge: A Yearbook of Judaeo-Christian Studies," edited by John M. Oesterreicher*** *(Pantheon, 381 pp. $4.50). The third volume is examined below by Seymour Siegel, theology teacher in the Rabbinical School of the Jewish Theological Seminary. It, like its predecessors, bears the imprimatur of the Archbishop of Newark. Directed toward Jews, the contributions are all by writers of the Catholic faith, to which Father Oesterreicher, an Austrian Jew, became a convert while studying medicine in Vienna. Dr. Siegel finds the work proselytical. His charge is considered by Father John LaFarge, S. J., author of "Religion and Our Divided Denominations" and "The Catholic Viewpoint on Race Relations."*

By SEYMOUR SIEGEL

THE central problem of Christianity is: if the Messiah has come why is the world so evil? For Judaism, the problem is: if the world is so evil, why does the Messiah not come?

While fundamental differences in theology, polity, and liturgy separate the two great religious traditions of the West, the issue of Messianism is singularly crucial. For Christianity, redemption is available to the believer even now. The Jew sees his destiny to wait patiently in an unredeemed world for the overdue Messiah.

While both Christianity and Judaism are deeply rooted in the Bible and share a broad area of common concern and of common historical memory, mutual misunderstanding has embittered the dialogue between them. In fact, they were—almost to the present—hardly on speaking terms. Christian scholars like George Foote Moore, Travers Herford, and James Parkes, among others, have made Judaism intelligible to the non-Jew. Through the writings of Joseph Klausner, Claude Montefiore, and Martin Buber, Christian spirituality has been explained to the Jew.

Certainly there is need for continuing conversation between Judaism and Christianity and for a more profound understanding of the principles which unite and of the issues that divide. Father John Oesterreicher, the founder of the Institute of Judaeo-Christian Studies, has long sought to make possible such a Jewish-Christian dialogue. To this end he has gathered writings of Catholic scholars on Judaism. The first fruits of his efforts appeared in 1955. This volume is the third in the series entitled "The Bridge." The name symbolizes Father Oesterreicher's purpose. He explains, "A bridge links two shores, spans an abyss, opens a road for communication . . . 'The Bridge' tries to show the unity of God's design as it leads from the Law to the Gospel—the unbroken economy of salvation."

Father Oesterreicher presents writings of Catholic scholars on such varied topics as "The Social Thought in the Old Testament," "Jews, Christians, and Moslems," "The Hasidic Movement." "The Bridge" also contains a number of shorter studies on "The Meaning of the Divine Name," "The Theological Aspects of the State of Israel," and "Job and his Comforters." As in previous volumes, there are extended book reviews. Most of the articles are dedicated to the great

Marginal Comments

By JOHN LaFARGE, S. J.

ALL of us, I think, can be grateful, as Dr. Siegel says in his thoughtful and appreciative review, to Father Oesterreicher for making available to all and sundry readers—Jewish and non-Jewish alike—some of the great spiritual insights of Jewish religious thinkers. This is a distinct task, and can naturally be paralleled by many non-Christian appreciations of Christian spirituality. It is so distinct, and so fruitful, that it can carry its own weight, and needs no further embellishment.

However, if a Christian writer goes further and states frankly, simply as an objective fact, his personal belief that Christianity is the fulfillment or flowering of Judaism or Judaic ideals, I still see no ground for offense. A Jewish person may consider such a notion quite regrettable; nevertheless, he can hardly object at being informed of it, though he might quite reasonably object to the manner or occasion by which such information is conveyed.

From my own experience, he is not apt to take such offense if the Christian notion is, as I say, objectively presented. This is a matter, in the last analysis, for intelligent historical and theological dialogue.

Where the person who undertakes to interpret Jewish spiritual ideals, or goes so far as to declare the Christian attitude with regard to them, is himself a convert from Judaism, it is—from my own observation—somewhat difficult for him not to add to his statement a touch of longing or exhortation: the "missionary" touch to which Dr. Siegel objects. I am not blaming the convert for that, nor am I praising him; I am simply noting that such an affective touch is quite naturally to be expected. This is true, in a way, of any form of religious conversion. The "born" Catholic notes it at times among converts from Protestantism. It can be doubly instanced where the step taken is so far-reaching, such a severing of cherished human ties, as is the case of a transit from the Jewish religion to the Christian faith.

BY THE same token, especially in view of unspeakably painful past events, a Jewish person may be affected by a disproportionate suspiciousness or sensitiveness as to the presence of possible conversion tactics even where there is no notable cause for fear.

The instances that Dr. Siegel quotes are a matter of note and should be duly mentioned. But I doubt if they are quite proportionate enough to lend a "missionary" trend to the entire book.

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—From "The Bridge."

David (Winchester Bible)—Both faiths are deeply rooted in the Old Testament.

Jewish philosopher Martin Buber, and several contributions analyze various aspects of Buber's thought.

Although, as in every composite work, the quality is uneven, the studies of the basic principles of prophetic thought, of the elements of Buber's I-Thou Philosophy, and the editor's description of the pietistic Hasidic movements which arose in Eastern Europe are especially noteworthy. These essays are erudite and make good use of the latest findings of scholarship. Father Oesterreicher's uncommon sensitivity for the nuances of spirituality in Hasidic piety is rarely found in those who observe it from the outside. The criticisms of Martin Buber's philosophy, especially Buber's rejection of traditional Jewish law, are in the main very much in the spirit of traditional Judaism.

If the purpose of these volumes were to expound Judaism to Catholics from the Catholic viewpoint, then even Jews would be informed through the industry and dedication of these scholars. "The Bridge," however, is directed toward Jews. It could still have had special relevance in presenting the Catholic viewpoint on, and critique of, Judaism.

YET, in the end "The Bridge" fails to cross the abyss between the two traditions. It leads nowhere. It is, alas, only another thinly veiled insinuation that Jews would be better off as Christians. This becomes clear when one of the contributors, discussing the "The Theological Aspects of the State of Israel," writes that the establishment of the Zionist state may indeed be a "distant preparation for the final encounter with Grace." Later on in the book the survivors of concentration camps are advised to overcome their bitter agony by identifying themselves and their suffering "with the passion of the crucified Christ." After his analysis of the Hasidic movement, Father Oesterreicher says: "Though the Hasidim did not believe in Christ, though they knew little more than His name, they were not without Him." Statements such as these make one wonder how it happens that scholars who painstakingly seek out the facts can so consistently miss their plain meaning.

The direction of "The Bridge" is indicated by a review of Philip Friedman's "Their Brother's Keeper," the story of certain Christian efforts to save Jews from the Nazis. Friedman states his suspicion that some helpers of the doomed Jews were moved less by compassion than by "missionary zeal." Rather than denying this, the reviewer affirms: "If Christians believe as they do, that their faith is a source of unfailing strength in tribulation and a particular encouragement in time of persecution, and that it is a safe conduct to eternal peace, how can they not long to share it with others?" This is not the kind of bridge that was promised nor the kind that we all need. "The Bridge" is more really a road sign pointing to the way to the last path—conversion.

THE bridge is really meant for only one crossing—and in only one direction. In Jewish folklore there is a story about a "pious cat" who was filled with remorse and decided to show her affection for the canary. She was so filled with love, and her embrace was so fervent, that she squeezed the canary to death.

Jews, Christians, and men of every faith do need to talk together. True conversation takes place when each participant speaks his own insight out of his own commitment and grants the same right to the others. There is indeed a place for monologue, but not in the guise of conversation. Monologues, such as "The Bridge" cannot pretend to claim dialogue's singular end; a shared agony of search.

Your Literary I. Q.

Conducted by John T. Winterich

PRIZED POETS

Here are the titles of books of verse which have won Pulitzer Prizes, along with the names of the honored poets. Please assign the right books to the right writers. Dates of awards are not required, but these are given with the answers, which are on page 32.

1. "Annie Allen"
2. "Bright Ambush"
3. "Cold Morning Sky"
4. "Conquistador"
5. "The Dust Which Is God"
6. "Fiddler's Farewell"
7. "The Flowering Stone"
8. "Lord Weary's Castle"
9. "The Man Who Died Twice"
10. "Strange Holiness"
11. "Sunderland Capture"
12. "Terror and Decorum"
13. "V-Letter and Other Poems"
14. "What's O'Clock"
15. "Western Star"
16. "A Witness Tree"

( ) Leonard Bacon
( ) Stephen Vincent Benét
( ) William Rose Benét
( ) Gwendolyn Brooks
( ) Robert P. Tristram Coffin
( ) George Dillon
( ) Robert Frost
( ) Amy Lowell
( ) Robert Lowell
( ) Archibald MacLeish
( ) Edwin Arlington Robinson
( ) Karl Shapiro
( ) Leonora Speyer
( ) Peter Viereck
( ) Audrey Wurdemann
( ) Marya Zaturenska

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Saturday Review

Editor: Norman Cousins
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Associate Editors: Harrison Smith, Irving Kolodin

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Has Anyone Mentioned the U.N.?

THE Senate Preparedness Committee has been listening to testimony about the nature of the Berlin crisis. The high point of the hearings came when General Maxwell D. Taylor, Army Chief of Staff, warned the Congress against expecting military victory as the result of a nuclear war over Berlin.

The decisive part of a nuclear war, General Taylor said, could come quickly, but "it might take 100 years to end the desolation and to restore some form of order."

"In my judgment," General Taylor said, "any dogmatic prediction of what will take place after an initial nuclear exchange is beyond the human capability. However, there is no reason to believe that peace is going to ensue at once, except, perhaps, the peace of the dead."

Having made it clear that a military showdown over Berlin could not exclude the possibility of a nuclear war, and having dramatized the fact that victory in a nuclear war is a preposterous concept, General Taylor proceeded to declare that the United States must be prepared to wage nuclear war, if necessary, to maintain its forces in Berlin.

It was up to the Soviet leaders, he said, to back down and thus prevent the danger of a nuclear showdown over Berlin. There was a clear inference that the Soviet leaders were not so foolish or irresponsible as to go through with their plans to withdraw from Berlin and turn the problem over to the East Germans. After all, he intimated, the Russians understood the meaning of a nuclear war.

Meanwhile, Premier Nikita Khrushchev, who precipitated the crisis with his demands, has warned the United States to back down on the Berlin issue. He has expressed the hope that the United States would not be so irresponsible as to risk war over Berlin. As for the Soviet Union, he added, it is determined to go through with its plans. If nuclear war is to be averted, it is up to the United States to do the averting.

It is plain, therefore, that both the United States and the Soviet Union believe it would be monstrous and irresponsible if a war were to break out over Berlin. And each side is calling on the other side to be wise enough and responsible enough to prevent the nuclear war by backing down. But each declares its own readiness to let fly with the bombs rather than alter its position. In short, if wisdom is to prevail, each side expects the other one to furnish it. We say, in effect: "We're ready to launch a nuclear war because we can't possibly change our stand, but surely you can't be so stupid not to see that your failure to change your own stand will result in annihilation of all concerned." And the Russians, almost to the comma, are saying the same thing to us.

It becomes plain, therefore, that both sides are ready to go to war, agreeing with each other that if they should do so Berlin and all its people would be pulverized into a radioactive rubble pile in a matter of hours, with the rest of the world likely to follow in a matter of days. In short, military measures cannot possibly provide victory, but it is only the other fellow who is expected to know this.

That the fully sovereign state should be capable of this kind of logic is no surprise. It is in the nature of unfettered sovereignty to see no answer except force or the threat of force. But what is surprising is that the human beings who inhabit the planet are not splitting the sky with their indignation over the kind of ghastly nonsense that can put a torch to the world itself. A Dreyfus case can animate and arouse a whole civilization; a Hall murder case will cause excited debate from Kobe to Kalamazoo; a pyromaniac in Utah can produce concerned headlines in Tennessee. But the possible murder of a whole civilization, with pain that would pursue men for generations to come—all this the world can take in its stride.

And no aspect of the current crisis over Berlin is more significant or tragic than the fact that the one world agency created to prevent war has hardly even been mentioned. The United Nations, which makes its appeal for the support of the world's people on the basis of its ability to keep the peace, has yet to be regarded as a factor in a possible resolution of the German situation. The problem of Berlin is inseparable from the problem of Germany. The problem of Germany is inseparable from the problem of world peace. The United Nations is the world agency charged with world peace. The United Nations, therefore, is the proper means, rather than nuclear war, or the threat of nuclear war, for attempting to resolve the Berlin crisis.

The Berlin crisis, however, gives dramatic visibility to the fact that the United Nations was never given the authority to tell the large states what to do. But if this is the case, must the world be consigned indefinitely to the peril of unanimous consent? Why shouldn't the United Nations have the power to tell the large states what to do? How else is peace to be created and maintained? If, for example, the large states insist on making and testing the weapons that can destroy all states, themselves included, then it clearly becomes the obligation of the world organization to step in and define a basis for sanity and security.

Far better to have the U.N., with all its weaknesses, wrestle with the problem of Berlin than to have the major nations attempt to resolve it with all their strength. And if we ask, how can the large states be expected to propose or accept this kind of authority, the answer is that they probably won't. But the ultimate authority and power reside with the citizens—at least in a free society. Therefore, this now becomes the first order of business for free citizens everywhere.

Man's natural habitat is now threatened. The fully sovereign nations cannot deal with that threat. The U.N. might, if enough people believe it should. —N. C.

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LETTERS TO THE EDITOR

HE WAS HOPEFUL

CONGRATULATIONS TO Dean Harlan Cleveland for his courage in writing "Dinosaurs and Personal Freedom," (*SR* Feb. 28). I am always pleased to read a word of defense for any subject, which has a void of intelligent support. After assuming the side for the benevolent challenge of bureaucracies, it is too bad nothing really good could be said in their favor. I was hopeful that there would be some personal encouragement more positive than keeping my perspective restrained to a marsh.

T. E. STEPHENSON.

Orlando, Fla.

BIG VS. LITTLE

THIS IS IN REGARD to the article "Dinosaurs and Personal Freedom," by Harlan Cleveland. In the article several statements were made which seemed contradictory to the main premise: that more people make more decisions in present big organizational structures, but also that, "No one person 'decides' anything . . ." The implication is also made that if one learns to think and act in the way the organization expects, then, like the "middle-grade bureaucrats in the Soviet Union," one can experience "within its limits a significant measure of personal freedom." Mr. Cleveland, then, is speaking for the values of learning to conform to expectations, to mold one's convictions with those of the group; from this will follow the rewards of freedom and responsibility for decision-making, especially in such matters as buying pads and pencils.

ROGER REGER.

Jamestown, N. D.

CITIZEN'S FREEDOM

MR. CLEVELAND'S CONTENTION that the complexity of modern society and the omnipresence of large-scale organizations ". . . provide an opportunity for the fullest development of the responsible self . . . place a premium on the exercise of a greater measure of personal responsibility by more people than ever before," has connotations of which I am sure the author had no intentions.

A citizen of Russia probably has as much personal responsibility (accountability for his actions) as any citizen in the world. However, there are few who will agree with Cleveland that a Soviet middle-grade bureaucrat has "a significant amount of personal freedom." If the author means that the Russian is free to commit political or literal suicide, that is certainly true.

Similarly, a member of a bureaucracy in America today has responsibility to his superiors and to his own economic needs and desires as well as to his psychic and social equilibrium. His limits of freedom, however, are set by his desire to advance himself in the organization (thus the practice of telling one's superior only what one knows he wants to hear) and to be looked upon as a member in good standing. In Russian and American bureaucracies there is much responsibility and little freedom.

I believe that there is an inverse relationship between the size and complexity of a bureaucracy and the degree of initiative, imagination, and inspiration displayed by its members.

JOEL J. FINER.

Queens, N. Y.

THROUGH HISTORY WITH J. WESLEY SMITH

"I doubt if a runt like you, Bonaparte, has any qualification for leadership—but I'm giving you a try as acting corporal."

DREARY PROSPECTS

DEAN CLEVELAND'S PROSPECT is indeed dreary. The road to freedom and happiness is to become mentally conditioned to the ways of the dinosaur. Submit gracefully to the decree that all over sixteen provide his own transportation machinery (which the dinosaur makes), change it every year or two, move at fifty or sixty miles an hour when you do move, and you have freedom (dinosaur pattern). Incidentally, you take it away from everyone who is not so conditioned, who is seeking freedom by other standards.

HENRY SOWERBY.

Bridgewater, Mass.

DISCOURAGED

NO ARTICLE IN AN American periodical has been the source of greater discouragement to me than Harlan Cleveland's "Dinosaurs and Personal Freedom."

To say that the tensions caused by the Organizational Revolution "tend to increase the individuals' sense of personal freedom" is one thing. But to argue, in effect, that this is the same as increasing personal freedom is quite another. How credulous are we expected to be, that we are asked to accept the view that tensions bring freedom or that the bureaucratic diffusion of responsibility to obscure "outside veto-groups" means greater freedom to the individual through increased individual responsibility?

PAUL R. CARLSTEN.

Iowa City, Ia.

HE'S DISMAYED

WITH DISMAY I CONTEMPLATED Dean Cleveland's article "Dinosaurs and Personal Freedom." Talk like this could get into the hands of his students and ruin their potential careers. When in a business the overhead grows faster than the gross sales, you've got a problem. You better look around and locate the "administrators" who, unequal to the decision-making process, have acquired an assistant, consultant, analyst, etc.

Assume that inability to make decisions results in bigness. This elementary premise will cast a different light on the Dean's summary. Then the individual, untrained or unable to "cut-the-mustard," becomes totally enmeshed in an ever-increasing spiral (about conference tables). It takes a whale of a cost-plus contract to keep that company solvent.

I'm not at all convinced that it takes over 1,000,000 public servants to grind out the answers in the Department of Defense. Quite probably this can best be explained if one assumes (with true logic) that the Dean was wrong—internal management decisions rise in geometric proportion with bigness, politics, and stupidity, you know.

ROLAND K. GRIFFITH.

Glendale, Calif.

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BROADWAY POSTSCRIPT

Tennessee's Easter Message

TENNESSEE WILLIAMS'S new play, **"Sweet Bird of Youth,"** has more wonderful sights in its landscape than any American play this season. There are speeches fashioned with the great playwright's special brand of poetic imagery, quick pinpoints of his rare euphemistic humor, and a simultaneous recognition at all times of the ecstatic wonder and degraded terror of life. Add to this some strong performances and an imaginative use of projected scenery and you have an evening no devoted theatregoer will want to miss.

However, the same devoted theatregoer may be depressed and restless about the total play, which adds up to a good deal less than the sum of its parts. Constructed and acted in the supercharged streamlined style of "Cat on a Hot Tin Roof," it begins with an enormous bed surrounded by Jo Mielziner's poetic projections of giant shutters and hot Sunday sunshine. In this setting we watch the struggle between a strong-willed female and a handsome but weak young man. She is Ariadne Del Lago, an aging movie star who has fled Hollywood after the premiere of an attempted comeback film. She travels with pink satin sheets, an oxygen mask, a bag of hashish, and an escort picked up after he gave her a papaya cream rub in a cabana at a hotel in Florida. He is Chance Wayne, a boy of waning chances to become a movie star. His one talent is lovemaking and though he is now twenty-nine with hair beginning to thin, he has in his youth known a girl named Heavenly and "many long nights without sleep when they gave each other such pleasure in love as very few people can look back on in their lives."

Chance has had other women, too. As he says, "I have slept in the Social Register." Despite his promiscuity and the fact that he was often paid money for it, he has always had the illusion of giving more than he received and of being the virile master of the situation. He has now come back to his home town in Mississippi and is trying to persuade Ariadne to take him and Heavenly to Hollywood to finance a screen career for them. But Ariadne has an ogre's toughness, and for the first time in his life Chance is forced to make love on demand and without illusions. This spiritual castration makes a complete action in itself not unlike Maggie's domination of Brick in "Cat on a Hot Tin Roof."

And as in that play, the second act abruptly switches the focus to a powerful materialistic patriarch. Instead of Big Daddy it is Heavenly's father, big Boss Finley. Boss, who preaches hate and racial segregation, always has opposed Chance, who not only preached love, but practiced what he preached. Boss suggests to his son, Tom, that he revenge himself in kind against Chance for Chance's having unintentionally passed on to his sister a venereal disease, which necessitated a surgical removal of her reproductive organs. To show that this threat is real, we see a heckler kicked to death by Tom and his gang for having ruined Boss Finley's TV political address.

The final act is Ariadne's. Like her mythical namesake, she offers to lead Chance out of his danger to return with her to Hollywood as her paid companion. She says, "When I saw you driving under the window with your head held high with that terrible stiff-necked pride of the defeated which I know so well, I knew that your comeback has been a failure like mine. And I felt something in my heart for you: that's a miracle, Chance. I felt something for someone besides myself. That means my heart's still alive, at least some part of it is. Not all of my heart is dead yet."

Chance refuses unless he can take Heavenly with him to achieve the dreams of his youth. Then, before he somewhat unaccountably stays

behind to face his physical castration, he turns to the audience and says, "I don't ask for your pity but just for your understanding. Not even that—just for your recognition of the me in you and the enemy time in us all."

This awkward ending adds a personal and clinical touch to the proceedings, as if the playwright was confessing his own sickness (actually, there seems to be more of him in Ariadne than in Chance), and asking us to regard the play as a psychoanalytic nightmare. And indeed, Elia Kazan's staging, which makes an unsavoury story acceptable to impact-hungry audiences by its constant injections of cosmic-sized force, increases the disjointed quality of the play's events. It also tends to underline the obvious and rush through moments of revelation and beauty. We scarcely have time to ponder the frequent comments which suggest a similarity between the characters' personal search for new life with the Resurrection. For instance, at the beginning Mr. Williams kids Easter by having Chance lay in a supply of liquor over that holiday so that they will not become "too severely dehydrated." Later the mysterious heckler moves us for a moment by saying, "I believe that the silence of God, the absolute speechlessness of Him is a long, long and awful thing that the whole world is lost because of. I think it is yet to be broken to any man living or any yet lived on earth." And in an earlier version of the play (there have been eight) Heavenly had a vision that her reproductive organs had been miraculously restored to her.

While Mr. Kazan's direction and his persuasion of the playwright to alter his play to suit it is deplorable to those of us who long for the playwright to return to the unhurried beauty of his earlier works, it has resulted in strong performances by the actors. From Geraldine Page, whom we've always seen playing weak defenseless characters, we get the tremendous surprise of discovering her ability to play the opposite. While she tends to overdo the pretensions of Ariadne, her concentration and discipline are superb and she does achieve a moment of true humor when after being informed that her comeback was a success and that the critics felt she had "grown" as an actress, she replies cautiously but nonplussed, "Grown?—in what way?" Paul Newman's characterization of Chance is admirable in its insistence to keep a character who romanticizes himself unromantic in the eyes of the audience. And as Heavenly's avenging brother, Rip Torn gives one that feeling of controlled power held in reserve which so often heralds a potentially great actor.

Youth is sweet and so is popular success. But the greatest artists don't work in desperate fear of not maintaining them. Mr. Williams has hinted in this play at the futility of these temporal satisfactions, and has stated his resolve never to do it again. If he really means it and the "Cat-Bird-Period" has passed, the playwright may once again experience the miracle of truly moving us in a way he does not in "Sweet Bird of Youth."

—HENRY HEWES.

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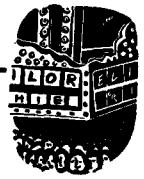

The Roaring Twenties

THE Twenties exercise a peculiar hold upon the popular imagination today, a hold that is, I suspect, more than sheer nostalgia. There is also a note of old-fashioned escapism, as if those carefree, bomb-free, gangster-ridden times held a kind of simplicity that we would like to know in 1959. In history's golden light, the issues seem clearer, the good hearts purer, the evils more obvious than they are today. And so we have embraced the songs, the dances, the lore, even the outlandish styles of the Twenties. We find them all around us, on television, in fashionable shops, on recordings, in our movies.

No less than three new films reflect this pervasive trend. **"Compulsion"** takes Meyer Levin's long, frequently meandering book and strips it down to a taut, pointed, eloquent drama. If there was ever any question of the propriety of re-exploring the explosive Leopold-Loeb case in such mass media as film, theatre, and the novel, Richard Murphy's screenplay would be justification enough. Deliberately avoiding the sensational, underplaying the violence and sadism inherent in the story, it concentrates wholly upon the distorted superman philosophy of two brilliant teen-agers who use it to justify cheating, stealing, and cold-blooded murder.

To Orson Welles's thinly veiled Darrow goes the lion's share of the credit for its dramatic persuasiveness. Lumbering into the sweltering courthouse, collar wilted and hair deranged (and make-up a shade too obvious), he practices a vocal restraint and delicacy that focusses full attention upon the logic and compassion of Darrow's brilliant summation speech. As the two delinquents, Dean Stockwell and Bradford Dillman play with intelligence and intensity, catching just the right notes of demoniac glee and defiance in their assault on society.

* * *

The career of another notorious criminal of the era is traced with grim sobriety in **"Al Capone,"** a flashback to the kind of gangster film that Warners did so well in the early thirties. "Capone" shares their sense of pained dedication to rousing the public conscience, as if the studio would have made the picture even if it did not know that such revelations of vice and violence generally paid off handsomely. The gangland stranglehold on some unions, a policy allegedly started by Capone, serves as the timely jump-off point for this Malvin Wald-Henry Greenberg script. Back it races to 1919, just before Prohibition, when Capone ambles into Chicago as bodyguard to gangster Johnny Torrio. The profits from running rum soon suggest to Capone the rich potential of an underworld organization protected from without by corrupt politicians, and from within by astute division of the spoils. His climb to power, punctuated by murders that made screaming headlines throughout the Twenties, is virtually blueprinted in the film; the fall from grace after the St. Valentine's Day massacre of 1929, appears both more abrupt and more contrived. For once names are named, and a fine cast gives them vivid life; while in the title role Rod Steiger, although tending to confuse Capone's ethnic origins, never loses the sense of an egccentric lust for power.

* * *

Of the three, only Billy Wilder's hilarious **"Some Like It Hot"** could be accused of nostalgia; but the fun throughout is so wild, so fast, so racy that nostalgia scarcely conveys an accurate impression for all the film's "boop-a-doop" songs and references to Rudy Vallee records. Wilder thumbs his impious nose at just about every rule in Hollywood's book, starting his comedy with the St. Valentine's Day murders, throwing his heroes into drag for the better part of the script, and ending with the most unlikely line ever to come from an American movie. Tony Curtis and Jack Lemmon, members of a speakeasy dance band in Chicago, just happen to be in that garage when the massacre takes place. In order to escape gangland chief George Raft, they sign on with an all-girl orchestra en route to Florida. And the singer with the band is Marilyn Monroe (who romps neatly through such oldies as "Runnin' Wild," "I Wanna Be Loved By You," and "I'm Through with Love"). Lemmon catches the fancy of Philadelphia millionaire Joe E. Brown, while Curtis spends his spare time imitating a Cary Grant version of high society to catch Marilyn. The thread is slender, but the pearls of cock-eyed humor that Wilder has strung onto it hark back to those glorious days of screwball comedy and the Marx Brothers. Now, *there's* nostalgia for you.

—ARTHUR KNIGHT.

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MUSIC TO MY EARS

Mezzo from the Soviet—"Pelléas" by Morel

AS THE first Soviet vocalist to visit us in decades, the recent appearance of mezzo Zara Doloukhanova in Town Hall transcended in interest the rather conventional sequence of music she offered: songs of Tchaikovsky, Rachmaninoff, and Prokofiev; and art songs of German and French origin with folk material in between. The evening was full of substantial interest, even if Mme. Doloukhanova is not quite so rare a vocal bird as some reports (especially from London) have suggested. She is a thoroughly professional singer with a well-used voice who made most of her effects with finesse and shrewdly calculated artistry rather than opulent sound.

Reference to Mme. Doloukhanova (accent is on the second syllable) as a vocal "bird" is not without relation to her best accomplishment, for she excelled in a bit of tonal evocation called "The Crane." As arranged from an Armenian folk source by Dolukhanian (relationship not specified) it became something akin to Schubert's "Die Krähe," with a repeated "Kar-ouk" (in mimicry of the bird's call) that told its own story. It made for one of those stunning vocal vignettes by which a singer will be remembered long after everything else she has done is forgotten.

IN HER song sequence, Mme. Doloukhanova was almost always valiantly artistic if variable in vocal focus. There was some suspicion of tremolo in Tchaikovsky's "Do Not Ask" and Rachmaninoff's "Spring Waters," with the latter's always welcome "In the Silence of the Night" spun out at rather greater length than we are accustomed to hear. In the course of it, Mme. Doloukhanova showed one of her distinguished technical traits in linking together a rising phrase without the break that most singers would take for a second breath, a touch of finesse she also utilized to advantage in Schubert's "Ave Maria" and "Wohn." The measure of her artistic size was suggested in the effective contrast of a light vocal color in the second Schubert with the deeper tint applied to Strauss's "Allerseelen," which followed. Her German was excellent in clarity and distinctness, likewise her French in Fauré's "Mandoline" and the "Air de Lia" from Debussy's "L'Enfant Prodigue," with Alexander Yerokhin a skillful pianist.

The Ides of March brought with them (almost to the date) a prophetic day of music on which "Wozzeck" was given at the Metropolitan in the afternoon and "Pelléas" was performed at Carnegie Hall in the evening by the Philharmonic under the direction of Jean Morel. As both were broadcast, the opportunity was provided nationwide for interested listeners to note some provocative similarities of techniques—as well as their profound differences of spirit.

In other respects, the concert version of "Pelléas" planned by Dimitri Mitropoulous as a high point of his not-to-be French series was less than the sum of parts involved. Morel's direction, if comprehending enough of the major emphases the score contains, was more than a little prosaic and matter-of-fact about its lower lying values which, actually, set the tone and determine the success of a performance. Poetry begins where craftsmanship ends, but Morel never quite achieved the Promised Land.

THE rewarding aspects of the occasion had to do with its singers, especially Nicolai Gedda, whose fluent, well-spoken and well-sung Pelléas suggested some interesting possibilities for the theatre, likewise the Geneviève of Regina Resnik. Martial Singher's Golaud evokes the heart of that unhappy character with sure sound and eloquent word, and Mildred Allen surpassed the opinion formed of her in limited assignments at the Metropolitan with the true flavor of her Yniold. Of rather less appeal was the Mélisande of Phyllis Curtin, who rarely did more than vocalize the part rather primly, but without such by-products of flame as illumination or heat. Kenneth Smith provided his usual intelligent effort to Arkel, but his voice is a little too sturdy, and not sufficiently pliant for the aged philosopher. It need hardly be added that the orchestra played well, though there is more shimmer and shadow in its lips and hands than Morel evoked.

A somewhat similar situation prevailed at the Metropolitan's first "Don Carlo" of the season. Its recurrence always brings with it pleasant, even fragrant, memories of the quality conveyed by the trio of Gerard-Stiedry-and Webster, when Rudolf Bing was an unknown quantity. Of the original production, only the picturesque designs of Gerard remain, with Hans Busch now entrusted with the staging and Fausto Cleva as conductor. Given a conductor of sufficient drive and conviction, the enduring excellencies of Cesare Siepi's Philip II and Robert Merrill's Rodrigo would provide focal points about which Leonie Rysanek, as Elisabetta, Nell Rankin as Eboli, and Hermann Uhde as the Grand Inquisitor might be merged into a potent ensemble. But Cleva has not the ear for the subtleties and nuances of Verdi's orchestral colorings in this score, nor a mind for its brooding power and swift surges of emotion.

Rysanek's first Elisabetta was handsome to see, and sometimes stimulating to hear. However, a good deal of this part is written in the medium and low range, where her effectiveness is, quite clearly, limited. Where the voice soared above the staff (especially in Act IV) its possibilities were vividly resplendent. Nell Rankin's strong, rough-sounding Eboli may be left for another time, as she was said to be hampered by an eye injury (*not* the one covered by the classic patch for the part). Hermann Uhde completed a momentous day's work by singing the Grand Inquisitor, a long step up the social ladder from his afternoon's Wozzeck. Lest it be thought this was a "Don Carlo" without a Don Carlo, well, almost: Eugenio Ferrandi wore the costumes and sang most of the notes, but it was hardly his kind of tentative tenorizing that the part requires.

Earlier in the week (prior to the reported injury), Miss Rankin was heard as Santuzza in "Cavalleria" with presently good, and potentially excellent, results. She has what used to be called the "physique du rôle," sufficient temperament and adequate vocal extension. If she could smooth the rough spot between A and F, her future in such efforts could be bright. Helen Vanni sang an expressive Lola and Mario Zanasi a strong Alfio (Daniele Barrioni is a little outmatched in Turridu) under the cohesive direction of Kurt Adler.

The week's visit of the Boston Symphony under Charles Munch brought with it the Carnegie Hall debut of Christian Ferras, who turned out to be much the same kind of violinist heard on his recordings: suave, fleet-fingered, a highly qualified example of the Franco-Belgian school in which he was reared. That he chose to play the Brahms concerto did not turn out so well either for himself or Brahms, roughing up his tone more than a little without giving it the sizable sound wanted. When prowess is better matched with problem, his fine attributes should be even more apparent.

—IRVING KOLODIN.

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Permeability on a Bipolar Planet

***"International Politics in the Atomic Age," by John H. Herz** (Columbia University Press. 360 pp. $6), questions why nations are now so insecure and defenseless, their military might notwithstanding. Charles C. Price, first vice president of United World Federalists, is a member of the Board of the American Association for the United Nations.*

By Charles C. Price

PROFESSOR HERZ has produced a thorough and scholarly study of the revolutionary factors affecting international politics. It is one of his major theses that adequate means of defense has always been an essential feature of the political organization of society. About 300 years ago the "gun powder" revolution drastically altered defense considerations and led directly to the evolution of the modern state. From its ability to defend its territory flowed its political "power," its "independence," and its "sovereignty." These nation states organized their international affairs, fought wars, and tended to protect the general status quo in a way which was far from undesirable in many respects.

However, the traditional organization of states based on territorial defensibility, and using diplomacy, power politics, and war as instruments of policy, is threatened with obsolescence, if it is indeed not already obsolete.

The incredibly vast and fast-moving technological developments of the twentieth century have undermined the basis of traditional international politics in a number of dramatic ways. First, they have made the economic, and in fact the military, operation of the state vitally dependent on resources from beyond its own territory. Secondly, modern means of communication have permitted major ideological interpenetration of nations. Thirdly, the new weapons, particularly the air and space weapons, have overleaped the territorial boundaries. By thus exposing its citizens to direct and massive enemy attack, with no effective defense in sight, the very basis and excuse for organization and existence of the modern state is threatened.

Thus we are faced with the paradox that at a time when weapons have become "absolute," and military power immensely greater than ever before, the nations are more defenseless and insecure than at any time in their history.

> Permeability presages the end of the traditional protective function of state power and territorial sovereignty. The chief external function of the modern state therefore seems to have vanished. . . . Paradoxically, the most powerful powers, which now possess . . . the extreme power to destroy even the most powerful opponent, are exactly the ones which, as the most dangerous opponent of their opponents, become the natural targets for destruction . . . Thus utmost strength now coincides in the same unit with utmost vulnerability.

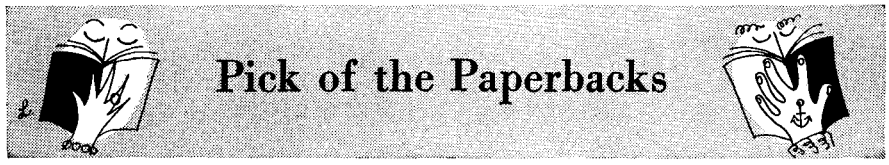
At the same time as the new "superweapons" have emerged, two "superpowers" emerged, and the traditional multipower world has been transformed to a far less stable bipolar world. Professor Herz points out that this factor of bipolarity, with the alignment of so many of the nations in one armed camp or the other has had equally shattering consequences on traditional concepts of sovereignty, balance of power, and collective security. The author evidently considers the latter simply a device to preserve the traditional concept of the power, independence, and sovereignty of the territorial state and that it is therefore also inadequate to deal with the perils created by "superpowers" and "superweapons."

Bipolarity has tended to greatly reduce the actual independence of nations in both blocs. Defense concepts are no longer circumscribed by traditional limitations imposed by national sovereignty. An example is the stationing of United States troops within the boundaries of many other nations in peacetime.

Professor Herz discusses at some length the dangers of the present policy of "peace through mutual terror." In addition to his conclusion that this cannot be a stable peace for the long run, he urges that it is even a short-run danger if it is not possible to be absolutely clear and explicit that nuclear weapons will *only* be used in retaliation against nuclear attack. The corollary of this clear policy would be the need to be prepared to meet nonnuclear threats with nonnuclear measures!

He points out that Western reluctance to adopt such a policy is based on false considerations that we have "inadequate manpower" to meet nonnuclear threats by nonnuclear measures.

The author concludes that a new approach to international politics must evolve based on a "universalist" rather than a narrow "nationalist" approach to international politics. This is demanded by the very interest of national survival. It will require negotiation and accommodation. We must decide that some kind of "coexistence" is better than "no existence." He speaks, albeit somewhat



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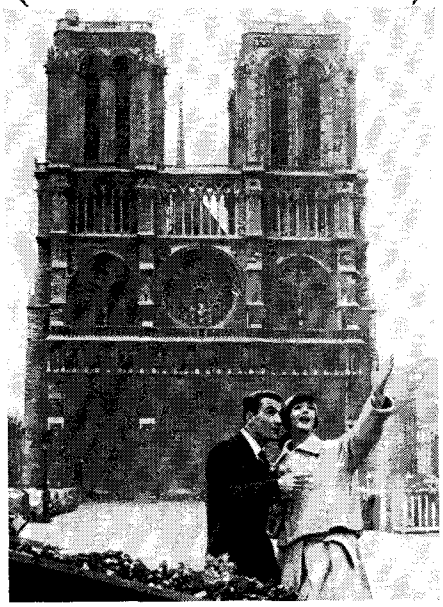

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vaguely and in the indefinite future, of the eventual achievement, after an interim "holding operation" to avoid disaster, of such steps as nuclear test bans, neutralized zones, development of a "world authority" to supervise disarmament. While no one can really be optimistic about the future, he concludes that human survival itself may depend on instilling some degree of "universalist concern" into the minds of those responsible for international affairs. In view of the grave threats of too narrow a view, perhaps even those charged with "national security" may see that, under modern conditions, national security may be identified only with universal security under world government.

> Realistic universalism, far from being the deadly enemy of the nation, thus emerges, paradoxically, as its best friend, and quite possibly its last one.

While the reviewer would have preferred to see "realistic universalism" more clearly outlined and more specifically defined, the cautious and limited view of Professor Herz, who is evidently an evolving "traditionalist," is perhaps more likely and more justified.

The State and Sword Since 1945

"Arms and the State," by Walter Millis, *with Harvey C. Mansfield and Harold Stein (Twentieth Century Fund. 436 pp. $4), deals with the ancient dilemma of civil-military relations in the context of nuclear weapons and the Cold War. A Washington, D. C., correspondent, Edward Posniak is also a consulting economist.*

By Edward Posniak

THE civil-military problem which had most preoccupied us from the earliest days of the Republic—the fear that civilian control might be forfeited to the military—has, Walter Millis believes, little relevance to the fateful issues which confront the country today.

The civil and military elements in our society have become far too deeply intermeshed to make the civil-military dichotomy very meaningful. With great numbers of military men serving as diplomats, Government officials, and corporation executives, there has been at once an infiltration and a dilution of the "military mind." Already in 1945, Millis points out, "the stage was filled with civilians more militaristic than the military and with military men—like Marshall, Eisenhower, Bradley, and a host of others—with a breadth of view on national and world problems which often made them seem more 'civilistic' than the civilians."

The "militaristic civilian" attitude of mind to which he refers is illustrated in the context of what was perhaps the most significant turning point in the inception of the Cold War. "Arms and the State" analyzes the disturbing implications of this little-known episode and reveals, probably for the first time, its full meaning for the dangerous world in which we live today.

On September 11, 1945, little more than a week after VJ-Day and a month after the world's first atom bombs had been dropped over Hiroshima and Nagasaki, Secretary of War Henry L. Stimson addressed a thoughtful letter to President Truman. "In many quarters," he wrote, "the atom bomb has been interpreted as a substantial offset to the growth of Russian influence on the Continent. We can be certain that the Soviet Government has sensed this tendency and the temptation will be strong for the Soviet political and military leaders to acquire this weapon in the shortest possible time . . . [The result will be] a secret armament race of rather desperate character."

As early as September, 1945, Stimson assumed that the Russians would sooner or later learn to produce atomic bombs:

> I consider the problem of our satisfactory relations with Russia as not merely connected with but as virtually dominated by the problem of the atomic bomb . . . Those relations may be perhaps irretrievably embittered by the way in which we approach the solution of the bomb with Russia.

Stimson wanted to go direct to Moscow for an agreement which would "limit the use of the bomb as an instrument of war" and also "encourage the development of atomic power for peaceful and humanitarian purposes." He believed the approach should be direct, rather than through any "general international scheme" involving all the small nations, which would

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not "be taken seriously by the Soviets."

Stimson granted that there was risk in his proposals, but argued that

> . . . if we fail to approach them now and merely continue to negotiate with them, having this weapon rather ostentatiously on our hip, their suspicions . . . will increase. It will inspire them to . . . an all-out effort to solve the problem. If the solution is achieved in that spirit, it is much less likely that we will ever get the kind of covenant we may desperately need in the future.

With Stimson's letter before him, President Truman called a full Cabinet meeting on September 21, to be devoted wholly to atomic policy. According to Truman's own much later account of the discussion:

> Secretary of the Treasury Fred M. Vinson took strong issue with the Secretary of War. Why, he asked, if we wanted to share any part of our knowledge of atomic energy, would we not also want to share all the military secrets? He was opposed to that, and he expressed fear that an exchange of information would be a one-sided affair . . .

As Millis points out, this was really beside the point, and further discussion seems to have confused the issue even more. Indeed, as the discussion grew more tense, the opponents tended to conclude that Stimson's supporters wanted to give Russia "the secret of the bomb." There was no true meeting of minds, and the Cabinet meeting broke up.

In the end, Stimson's advice was not followed. President Truman did not directly "approach" the Russians. Instead, he ultimately decided to move through the United Nations—a course which was to have most of the unfortunate consequences Stimson had foreseen.

On October 3, 1945, the President asked Congress to enact a domestic atomic energy control act. As Walter Millis observes:

> The writing of the domestic atomic energy control act, in the atmosphere of intense excitement, uncertainty, and bewilderment which surrounded this subject in late 1945, contributed to the imprisonment of American atomic policy behind those bars of secrecy, rigidity, and nationalistic fears and bellicosity which were to hamper every subsequent effort at the solution of this gigantic world problem.

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—GRANVILLE HICKS, *Saturday Review**

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Congress of October 3, 1945, laid down a basic policy:

> The hope of civilization lies in international arrangements looking, *if possible*, to the renunciation of the use and development of the atomic bomb, and directing and encouraging the use of atomic energy . . . toward peaceful and humanitarian ends.

But Truman recognized that "the difficulties in working out such arrangements are great," and he seemed more impressed by the difficulties than the crucial importance of the goals. "The hope of civilization," Millis notes, "lay in arrangements looking only 'if possible'—a quite unnecessary and therefore all the more significant little verbal modification—to renunciation of the weapons. The message was a somewhat dubious chart for a dangerous course on which the future of civilization depended."

The Stimson proposals had reflected a crucial issue which was then prominent in many minds: Should we use our atomic monopoly to secure from Russia an agreed abolition of the weapon, or should we use it to maintain our military supremacy? This issue, Millis observes, the Truman policy tended to evade. We would try "if possible" to do both. But, as the protracted history of subsequent U.N. disarmament wrangles demonstrated, it was in fact impossible to do both.

Looking back today at the fateful Cabinet meeting in September, 1945, it is difficult to avoid the uneasy feeling that here perhaps was the inception of some of the grave and critical problems which have plagued us in the intervening fifteen years of Cold War, and which seem no nearer solution today. In focusing attention on this long-forgotten historical turning point Walter Millis has performed a useful service.

While Millis's analysis of this episode is based in part on Henry Stimson's account in his "On Active Service in Peace and War" and on Harry Truman's "Memoirs," in other chapters of his study—dealing with many facets of civil-military relations in the postwar period—he has used much unpublished material, including a series of case studies to be published later by the Twentieth Century Fund.

LITERARY I.Q. ANSWERS

Column Two should read: 11, 15, 5, 1, 10, 7, 16, 14, 8, 4, 9, 13, 6, 12, 2, 3. Dates of awards, based on Column One, are: (1) 1950. (2) 1935. (3) 1938. (4) 1933. (5) 1942. (6) 1927. (7) 1932. (8) 1947. (9) 1925. (10) 1936. (11) 1941. (12) 1949. (13) 1945. (14) 1926. (15) 1944. (16) 1943.

Fiction

Continued from page 20

thinker that he makes his error. "Reality can only partly be attacked by logic," says our narrator. Matthaï learns too late that his hypothesis about the criminal was correct.

But what is to me the most interesting element of the story is Matthaï's motive in giving up his official career to pursue the murderer.

> You rightly wondered . . . that I have lived in a hotel all these years [he says]. But I did not want to face the world. I wanted to master it like an automaton but not suffer with it. I wanted to remain indifferent to it, not lose my head, control things like a technician. So I was able to look at that murdered body of a child, but when I faced the parents I suddenly could stand it no longer. And so I gave them a promise . . .

This is a new switch in the detective story, the humanizing of the policeman. Since Porfiry Petrovitch in Dostoevsky's "Crime and Punishment" there have been few philosophical detectives of value. Matthaï however cannot be sufficiently humanized within the formal limits of the *récit*. We are told, "He wanted his calculations to accord with reality." Well, if that is true, Matthaï is a man of large stature and the man portrayed by Duerrenmatt is not quite that, and therefore his defeat by an absurdity (after the philosophical fashion of modern Europe) is described with an irony part late Roman, part O. Henry.

If we view "The Pledge" as a thriller there is no good reason why we should ask for a deep significance in the characters. But if Mr. Duerrenmatt intends us to understand by his requiem for the detective story that the thriller is to be absorbed into a higher form then we have good grounds for complaint, for we are told that Matthaï, weary of isolation and thirsty for community, used the child to decoy the murderer. This was unfeeling of him, to say nothing worse of it. Mr. Duerrenmatt is aware of the contradiction but passes the facts on to us with little comment. As for Matthaï's wanting his calculations to accord with reality, it puts him in rather impressive company. The makers of the Russian Revolution, to choose a single example, also wanted that very thing. Inspector Matthaï is a very interesting fellow but he is, as the hobo has it in the old joke, an unhappy medium—too heavy for light work, and too light for heavy work.

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A Lear of a Man

"The Great Prince Died," by Bernard Wolfe *(Scribners. 398 pp. $4.50), is a dramatic account of the last days of a political exile, whose turbulent career parallels that of Leon Trotsky. William Bittner, the author of "The Novels of Waldo Frank," teaches at the New School and lectures frequently on contemporary literature.*

By William Bittner

BERNARD WOLFE is the author of three serio-comic novels remarkable for the way they josh light fiction through a barrage of deep psychology and verbal pyrotechnics. "Limbo" (1952) takes on—or takes off—the formidable field of science-fiction. "The Late Risers" (1954) does a twist on Damon Runyon in juggling vice and virtue around Times Square. "In Deep" (1957) is a spy-chase "entertainment" with deep analysis in the place of snub-nosed automatics. These works showed evidence of so effective a talent and so incisive a mind that, in being confused for the very things they were parodying, a number of reviewers, and indeed some editors, utterly missed the point.

With "The Great Prince Died," however, Wolfe has stopped joking. Even disregarding its important historical and political background, the last days of Leon Trotsky, one finds this book a worthy contribution to the art of the novel. Wolfe offers a persuasive and documented appendix in support of the major political thesis of his book, but regardless of the extent to which his hero, Victor Rostov, is Trotsky, his tragic decline and death are as powerfully motivated as a Greek tragedy. Haunted by his ruthless putting down of the Kronstadt mutiny, holed up in a fortified villa outside Mexico City, he refuses more guards, takes foolish risks, until he is eventually felled by the ice-axe of a Stalin agent, whom he has accepted blindly—but willingly—into the house.

Wolfe conscientiously admits that his theory about Trotsky's state of mind is "a guess, informed to the extent possible." He adds, "I was obliged to take those torments I assumed to be buried deep in Trotsky and some of the people around him and bring them into the open. . . . All the more reason why this work cannot be called a history. It is, rather, a fiction based upon, derived from—dogged by, if you will—history."

Wolfe personally observed Trotsky during the eight months that he was a member of the exile's secretarial staff, yet he turns memoir to art by

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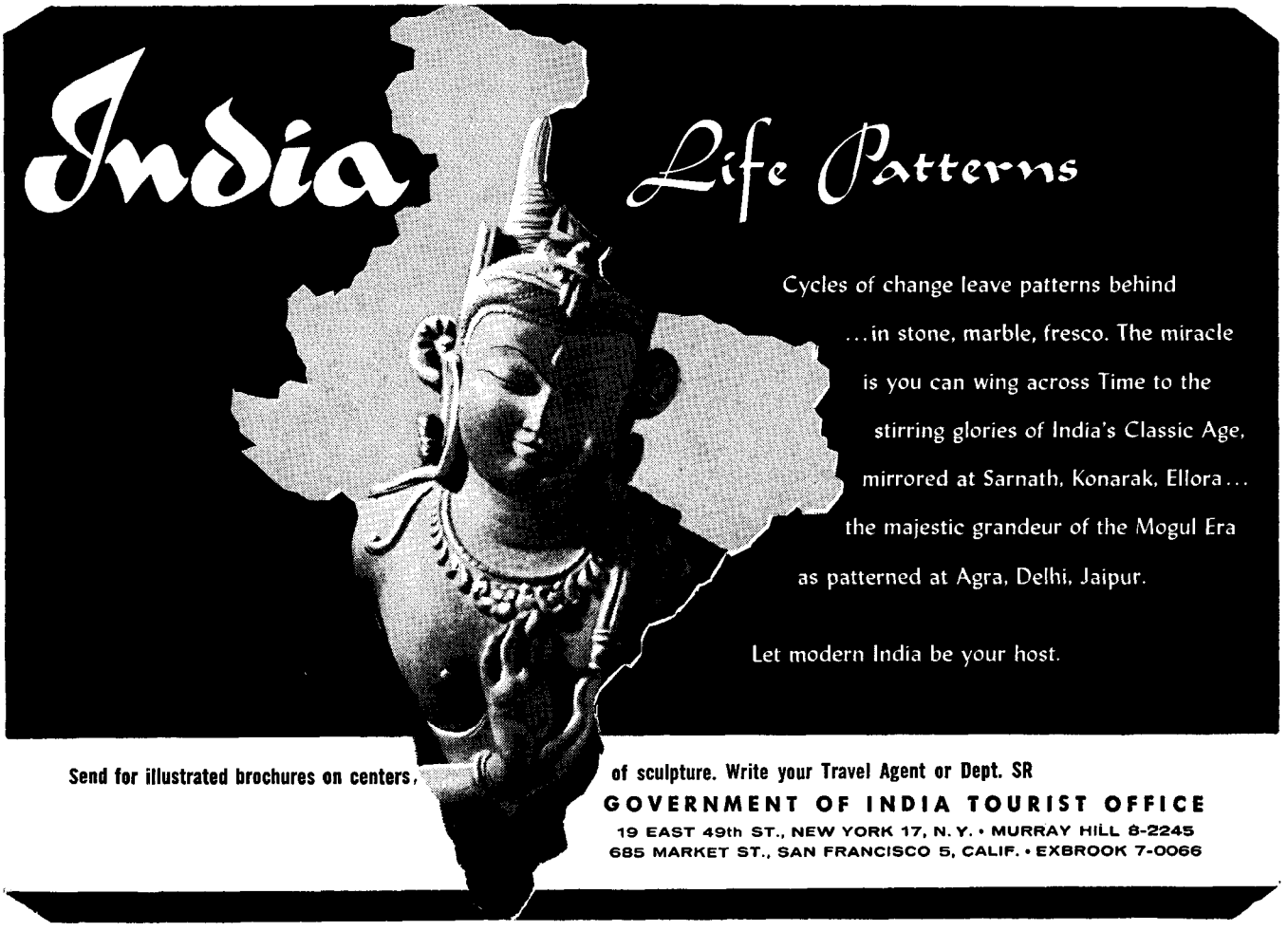
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operating from the conviction that "the GPU-sponsored blow could be taken, and in a sense *had* to be taken, as a last spasm of the corpse of Kronstadt."

Effectively and logically the action is accelerated by the loyalty and treachery of the lesser figures, making "The Great Prince Died" more than an historical or a political novel. A third dimension is added by our seeing the events in the story not only from the point of view of the besieged and the plotters, but as well from that of Diosdado, a Mexican peón, whose shack is across from the villa. To Diosdado this struggle in the name of the class to which he belongs means nothing more than huarachas for his family (which he makes from a slashed tire from the murderer's car) and a new song for fiesta (the street ballad made of the events of Trotsky's death).

Other supreme ironies involve every character in the story. The murderer inveigles his way into the house by making love, cruelly, to a completely dedicated member of the retinue; but he himself is motivated by fear for his dominating mother, a hardened party hack out of favor. Probably most interesting of the characters around Rostov is his chief bodyguard, a man of humor and efficiency, whose wanderings in Mexico City and sympathetic involvement with women of Mexican Indian heritage are touching, and, in more than one passage, howlingly funny.

The setting is vividly Mexican, the terror and ideology Russian, but the pervading quality of the book is that of human beings everywhere, engaged with vast forces while following their own appetites and feelings. There is no character who is not living, understandable, and, to some extent, sympathetic. But the figure who towers over them all, representative of social movements among personalities, but himself clearly an old man who takes pills, rationalizes, and procrastinates, is Rostov, a character and at the same time a monument.

It has been commented that a tragic hero is impossible in the literature of our time; in place of Hamlet we have the death of a worn-out traveling salesman. But Bernard Wolfe has, it seems to me, wisely given us a kind of Lear, a man whose epic struggles move us with sympathetic respect, even if we cannot identify ourselves with him. This, combined with his masterful way with language, makes Wolfe the literary artist of his generation. He has done more than fulfill his "promise," and "The Great Prince Died" is a novel big enough to display his talents so that everyone can see them.

Saint in Taint

***"Making Progress," by Anthony Bailey** (Dial. 270 pp. $3.50), is a first novel in which an ingenuous hero muddles his way through a series of misadventures. James Yaffe is a short story writer and novelist, whose most recent book is "Nothing But the Night."*

By James Yaffe

IN THE recent deluge of Angry Young Men from England we may tend to forget about the Clever Young Men. Yet they are with us still, just as they always have been since and before the days of young Evelyn Waugh. (Yes, strange as it seems in view of his latest books, Waugh was young once too!) Anthony Bailey, in his first novel, "Making Progress," takes his place among them. Though he describes himself as an Anglo-American, Mr. Bailey is vintage Clever Young Man of the pure English variety.

The hero of "Making Progress" is that aimless, bewildered, good-natured innocent hurled into contact with highly adventurous situations and colorful, corrupt people. The basic joke lies in the ironic contrast between the hero's passive, slightly stodgy nature and the violently active things that happen to him. This was the situation in Waugh's first novel, "Decline and Fall." It is the situation in Graham Greene's most recent novel, "Our Man in Havana." With the accent less on comedy than on melodrama, it has served as the basis of many novels by Eric Ambler, and, in a more serious vein, by Anthony Powell. It is, in short, the official plot of the Clever Young Men.

The people Mr. Bailey's hero encounters along the way are the usual grotesques and eccentrics who invariably turn up in this type of novel.

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There is the urbane, shifty foreign agent, in this case an Arab rather than the more conventional Turk or Rumanian. There is the gorgeous, brainless, amoral blonde, representing "nature" and "instinct," in whose arms the hero ultimately finds the true meaning of life (just as he did in "Decline and Fall"). There is the absurd, affected young British novelist, a broad portrait of an Angry Young Man. (Clever Young Men can never resist the temptation to caricature writers of other schools.)

In style "Making Progress" leans towards the thick, metaphor-heavy prose of Anthony Powell, so much more fashionable nowadays than the clarity and directness of Waugh or Wodehouse. It is no accident that Mr. Bailey's book begins with an elaborate comparison between a hotel and a ship. Powell's "The Acceptance World" begins the same way.

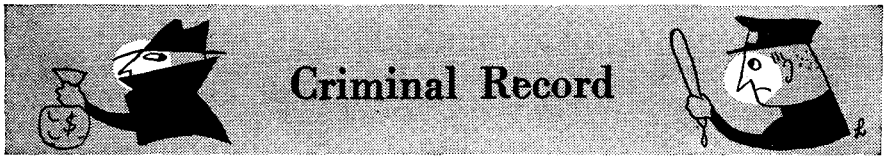
Nevertheless, the main thing wrong with Mr. Bailey's work is not that it is strongly, sometimes even flagrantly derivative, but that he has chosen models which he is badly equipped to imitate. Waugh's rare gift—his power to toss off wildly comic situations and characters, yet somehow make us accept them as natural and logical—eludes Mr. Bailey completely; his wild comedy is strained and awkward, and therefore unfunny. Anthony Powell's special ability, arising from his own genuinely pessimistic temperament, to suggest a world of horror and callousness underneath the veneer of comedy also eludes Mr. Bailey; he makes it seem like a mannerism, a philosophical convention which he has assumed to give his novel an appearance of depth. Someday perhaps Mr. Bailey will find his own voice as a writer. Now, despite his cleverness and technical facility, he is hardly more than an echo.

THE OTHER EXURBIA: In the spate of novels that has followed on the heels of "Peyton Place," Edmund Schiddel's **"The Devil in Bucks County"** (Simon & Schuster, $4.95) stands out as a model of fine, if not particularly original, writing. Like its predecessors, it accentuates the sexual peccadillos of the small town cross-sectioned in its pages. And because Olympia, Pa. (like New Hope, Pa.) lies within comfortable commuting distance of New York, there are also certain inevitable comparisons to "The Exurbanites." Fairfield County and Bucks are, after all, sisters under the soil. In both, "new people" speak in the accents of Madison Avenue and Television Row, and their conflicts with the older inhabitants lend color to the narrative.

At the center of Mr. Schiddel's close-textured story are the Barksdales—Bill, a successful, hard-working, harassed TV producer; Lillian, his wife, who finds sex if not love from the local breadman, and their teen-aged daughter, Laurie, reacting furiously to the discovery of her mother's infidelities. Along with the Barksdales, a young social climber, a snobbish Broadway composer, an embittered novelist, and an impoverished painter represent the "new people," united in their effort to force the Gipes—"locals"—off their land.

All of this has been drawn with a keen eye for detail, a good ear for dialogue, and a firm grasp of character. Word is that, true to its title, the book is already raising the devil in Bucks County.

—ARTHUR KNIGHT.



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—SERGEANT CUFF.

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(Continued on page 36)

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(Continued from page 35)

ART

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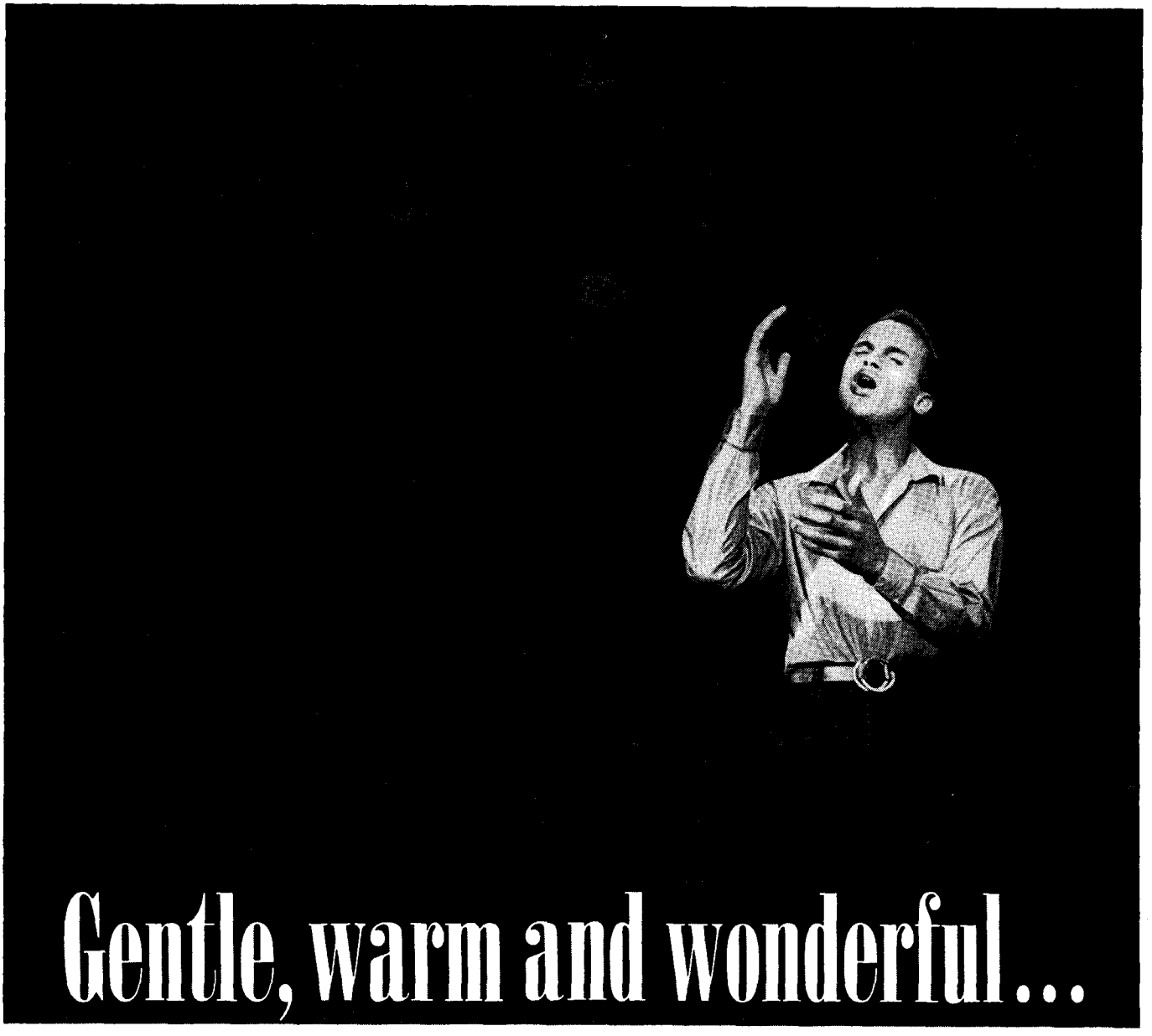

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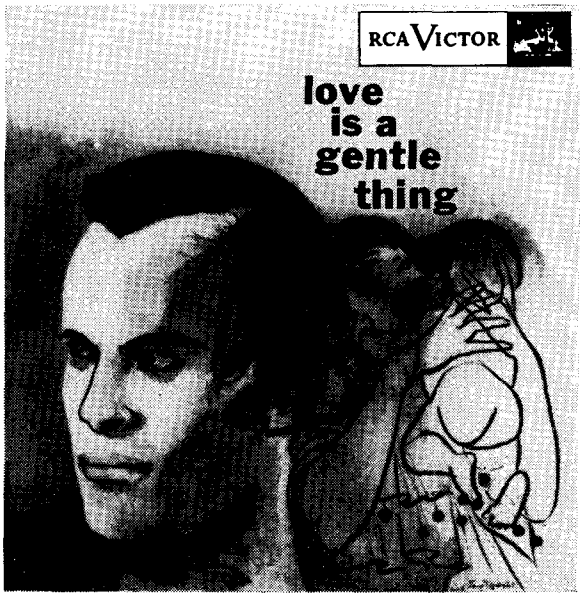

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of love in its infinite moods—tender lullaby, lyrical ballad, spirited folksong, poignant lament. In this newly-recorded repertoire, the world's foremost balladeer brings you a dozen of the world's most appealing songs, including **Small One, Green Grow the Lilacs, Bella Rosa, Delia's Gone, I Never Will Marry, Walkin' on the Green Grass** and **Go 'Way from My Window.** Gentle, warm and wonderful is the way that Belafonte sings of this thing called love.

Exclusive on RCA Victor- Available on regular L.P or Living Stereo ***When ordering Stereo, say...*** RCA VICTOR RADIO CORPORATION OF AMERICA

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SR/RECORDINGS

March 28, 1959

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—*Moss Photo Service.*

Peter Ustinov—"wildly funny parody."

The Lore and Roar of Sports-Car Racing

By DIANA BARTLEY, *American correspondent for* Automobile Year, Quattroruote, Auto Italiana, Motor Racing, L'Automobile, *etc.*

THERE is a good deal of conversation these days about what automation, the atomic and space ages have done to the spirit of man. One thing they haven't done is repress his competitive instincts, which, apparently, are among the most readily adaptive human traits. Those competitive instincts may have other motivations than diversion (the rocket race isn't quite what would be called good clean fun), but the range of skilled sports practiced for pleasure and/or money, and the number of people who like to watch them, continue to grow.

Among the new major sports—in this country, at least—is automobile racing. Paid attendances are several millions beyond organized baseball; its participants number more than 10,000; it has a long history of foreign interest (probably the first time two 1880-model cars met on a dusty European country road they dragged, which, I believe, is the correct word); and its skill ranges from intelligence to delicacy. In addition to the professionals, who pursue racing as a career, there has been a tremendous increase recently in sports-car racing among the public at large. The Sports Car Club of America has over 12,000 members now, 2,000 of them holding competition licenses. They are amateurs, and they race for fun (no—money) on the several dozen new closed-circuit road courses that have been built in the past few years. The U. S. Automobile Club, which is the sanctioning body for all the Indianapolis-type speed races, has established a new Road-Racing Division, which has stimulated further interest in this aspect of the sport among professional drivers. After a long lapse (since 1922) America is producing drivers of championship class, and such men as Phil Hill, Carroll Shelby, Masten Gregory, and Dan Gurney race on European fac-

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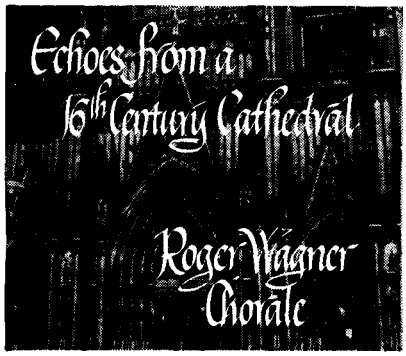
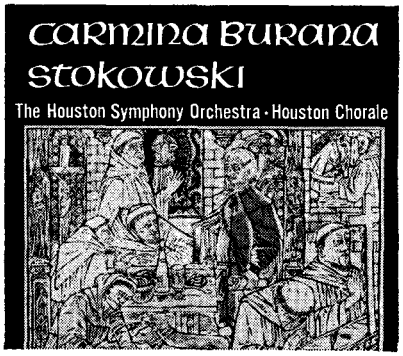
Music of 5 centuries and 7 European lands in 9 new albums from Capitol RECORDS



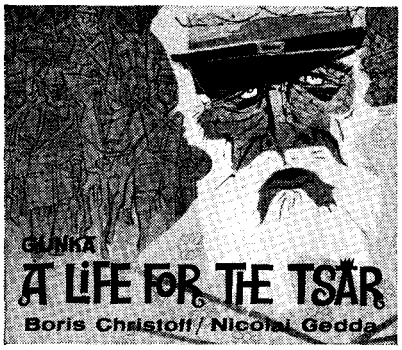
Inspired Renaissance church music by Palestrina, Victoria and others. This renowned ensemble sings *a capella* with both tenderness and fervor. (S)P8460

Three Strausses and four other Viennese composers contribute some of their brightest gems to this lilting invitation to pleasure. *Prosit Wien!* (S)G7167



This "piece of musical electricity" (*N.Y. Post*) *crackles* when Leopold Stokowski conducts. German modernist Carl Orff's most spectacular work. (S)PAR8470

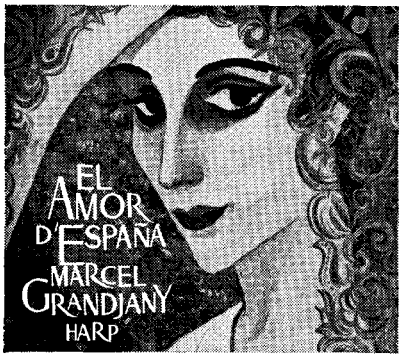
The three Brahms sonatas plus Schubert's brilliant *Fantasie in C Major, Op. 159*, are all here in this one memorable album. Two records. GBR7142



Christoff as the tragic hero; American-born soprano Teresa Stich-Randall as his daughter. Lamoureux Orchestra, Igor Markevitch. Three records. GCR7163

Superb sound recording; the leading American ballet company's orchestra; favorite selections from the world's best-loved ballet scores: a delight! (S)P8471

"Her voice is miraculously beautiful" (*The New Yorker*). With Henri Legay and Opéra-Comique soloists. Four records, French-English libretto. GDR7171



Foremost harpist of our day plays 16th and 18th Century Spanish music and contrasting contemporary works by de Falla, Albéniz, Turina and others. P8473

Italian operas of Puccini, Rossini, Boïto, Mascagni, Catalani and Verdi provide soprano highlights in this stunning recital. Rome Opera House Orchestra. G7172

All in incomparable high fidelity; several also available in Capitol Stereo. Prefix (S) indicates stereo version.

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tory teams, and, in fact, currently constitute about one-fourth the members of the major teams.

As everybody who has ever attended a newsreel knows, the characteristics of auto racing are audible as well as visible. And what has become increasingly apparent to several enterprising record makers (primarily Riverside) is that people with a curiosity about the sport like to "see with their ears" the high spots of famous races, to relive the thrills they experienced, or, more precisely, participate vicariously in those they missed. Taking a microphone and tape recorder to Sebring or Nassau has made vivid to thousands who couldn't get there just what was special about a given year's events, and developed a clannish identity among listeners to sports car-racing records. This may seem cultish to some, but it has its share of satisfaction for anyone susceptible to the world of sound.

Of the fifteen recordings about sports cars produced during the last three years on the Riverside label, probably the best starting point for the neophyte is Peter Ustinov's giant parody, "The Grand Prix of Gibraltar" (Riverside 12-833, $4.98). The thing is fraught with wildly funny exaggeration that cannot be faulted as accurate satire—the arrangements made by the Gibraltar race organizers for the possible late arrival of the Duke of Edinburgh. ("If, during the race, the Union Jack is waved in an *en*ti-clockwise direction, thet means the Dewek hes arrived. All drivers will stop their cahs . . ."); the race steward's instructions to the drivers ("No pahssing on the cliff face, thet goes without saying . . ."); and the bits of history provided by the announcer ("Enthusiasts will remember that after the first Grand Prix *du Roc,* the harbour was blocked to shipping until the 1909 raising of the 750 horsepower Pomenaner—which later became the sloop, *HMS Incorrigible . . .*").

About two minutes after the first roars of the race cars have blasted through the living room, one realizes that they are not sound effects of any average sort—Ustinov himself is doing them all—eeeeEEEEE plsith! plsith! plsith! aroooOOOAHWWWW, for starting noises; a rather pathetic little tsk! tsk! tsk! . . . for a car which won't start at all; a low-pitched, slow Bronx cheer, sustained longer than seems humanly possible, sounding incredibly like the engine of a small economy car (driven, naturally by the "Dewek" of Edinburgh); and many others of such mimetic proportions that the only reason one isn't laughing out loud is for fear of missing a bit of it.

For a violent non-enthusiast, the two sides of the record might better have been condensed to a single side, but for the *aficionado* there are variations on almost every possible race theme—announcer's habits, car names, intonations and speaking mannerisms of every well-known personality, and the exaggeration of national traits. For example, M. Orgini, the director of the notoriously poverty-stricken French team, gives his carburetors a bit of Armagnac in times of stress; keeps his pits filled with beautiful girls whose sole purpose it is to disrupt the efficiency of the German team in the neighboring pit; urges everyone to "come to our pits for a smoke anytime you like . . . the cars are insured"; and says, with a Charles Boyer-like accent, "We always have hopes. After all, the other cars may not finish."

"Sports Cars in Stereo" (Riverside 1101), which demonstrates with eerie accuracy what it is like to sit in a grandstand at a corner during a race and hear the cars approaching from one direction, pass in front of you, then roar off in another, is good for about five minutes of ordinary attention. Only the most enthusiastic enthusiast will want it for his own, for its lack of commentary limits its appeal. (Whose tires are squealing in the corner—the good drivers with fast cars? The poor drivers with fast cars? Good drivers in slow cars?)

FOR another phase of the matter try "Vintage Cars in Hi-Fi" (Riverside 5013) or in Stereo (1115). It records a vintage-car meet in England and has a fascinating commentary by David Scott-Montcrieff, a Totally Dedicated Englishman. I don't honestly know if Scott-Montcrieff means to be, but he occasionally is even funnier than Ustinov. One might risk playing as much as twenty minutes (carefully selected) of this record for one's uninitiated friends. Try the beginning of the second side. After three or four minutes of vague engine revvings, a few cars finally drive off somewhere. Between pauses of varying lengths, several more get under way.There is a longish near-silence, then yet another turns on the power, by which time one hears the first ones already going past the starting point, apparently having completed a full lap of the track. Then Scott-Montcrieff breaks in to say, in a voice which seems infinitely weakened by age and decrepitude, "Right . . . they're off and that was a *fine* massed start you've just heard. . . . Ah, ah. . . . By now the butterflies are out of their tummies and. . . . Well, ah, ah, in this first lap we've seen a lot of retirements . . . the, ah, ah, blown Amilcar. . . . Well I'm *very* sorry to see that in, and, ah, ah [meanwhile all the cars have again gone past], well, here they come again! . . . Now we've got a *lit*-tul bit of a lull? Oh, there's another, a green car just passed. . . . Let me tell you a little bit about this—oh, there goes my old Alfa going absolutely great guns! Bob's driving!" Well, it's its own parody, and terribly funny. A Type 51 Bugatti, P3 Alfa-Romeo and an unblown 4.5 Bentley are among the makers of lovely noises which will delight true vintage-car enthusiasts.

FOR still another kind of roar-lore Riverside has made four albums of individual interviews with well-known racing drivers—the British ace Stirling Moss (5004); America's current No. 1 pilot Phil Hill (5005), and the Texan who is running him a close second, Carroll Shelby (5006). The fourth is a memorial album dedicated to the much-publicized Marquis de Portago who was killed in an Italian race in 1957 (5007). A section of an interview that was taped before his death curiously does not convey the man's enormous vitality, enthusiasm and intelligence. But all of the interview records provide some insight into the mind and attitude of a racing driver. Moss is the most articulate about technical aspects of racing; Hill reveals himself to be a highly intelligent man introspectively interested in why he does what he does, as well as technically educated; and Shelby, a flamboyant all-American type hero, is characteristically very quiet-spoken.

From this material, one could select a comprehensive "medley" of high spots for friends—Portago on the subject of being killed: "I just *know* it won't happen to me"; Moss on mistakes: "Usually by the time you realize it, it's too late to prevent it, but the earlier you know it—in fractions of seconds—the more you usually can do about it"; Shelby on superstition: "Naw, I'm not superstitious. Though the only race I ever really wanted to win bad was Thompson last year and it was the first one I lost in an awful long time. The airlines lost my lucky overalls"; and Phil Hill on endurance: "I can drive incredible distances on the highway without being tired, but three or four hours of racing is about as much as I can manage without fatigue."

There is yet another group of the Riverside Records Sports Cars Special series that sports-car bugs can inflict on good friends in moderation—the four albums reporting on races. The most important American sports-car event, the twelve-hour champion-

(*Continued on page* 57)

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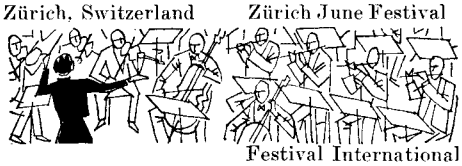
Guide to European Music Festivals—1959

DATE	LOCATION	TITLE	DETAILS	INFORMATION & TICKETS
April 26- May 4	Zürich, Switzerland	Pergolesi Festival	Rome Opera Orch.; London's Pro Arte Ensemble	Pergolesi Society Freiestrasse 40 Zurich 7, Switzerland
May 7- June 7	Wiesbaden, Germany	International May Festival	OPERA: Belgrade State Opera; Rome State Opera; Bordeaux Opera; BALLET: Guest perfs. THEATER: Hamburg Schauspielhaus	StateTheatre, Wiesbaden, Tel. 2 24 21
May 7- July 15	Florence, Italy	May Music Festival (Maggio Musicale)	OPERA; BALLET; JAZZ; CONCERTS: Farrell, Milstein, etc.	Teatro Communale, 16 Corso Italia,
May 12- June 13	Prague, Czechoslovakia	International Music Festival "Prague Spring"	OPERA: Deutsche Staatsoper; Berlin National Theater. CONCERTS: Czech Philharmonic; USSR State Symphonic Orch., etc.	House of Artists, Prague 1 Tel. 635-82
May 17- May 31	Copenhagen Denmark	Royal Danish Ballet and Music Festival	OPERA: SYMPHONY; BALLET: Royal Danish Ballet.	National Travel Association of Denmark 5-7 Banegaardspladsen Copenhagen, Denmark
May 19- June 3	Bordeaux, France	Festival of Music	CONCERTS: Orchestre Lamoureux; Bordeaux Philh.; CHAMBER MUSIC; BALLET: London Festival Ballet; OPERA: THEATRE: Compagnie Renaud-Barrault.	Comissariat du Festival, 252 Fauburg St. Honoré, Paris 8. Tel. WAG 97-28; Bordeaux, Grand Theatre.
May 21- May 31	Vienna, Austria	Haydn-Schubert Competition	International piano and vocal contests	Oesterreichische Fremdenverkehrswerbung Vienna 1, Hohenstaufengrasse 3, Austria
May 28- June 4	Garmisch, Germany	Handel Festival		Verwaltung des Schlosses Elman, Bei Garmisch
May 28- Aug. 16	Glyndebourne, Great Britain	Glyndebourne Opera Festival (25th Annivers.)	"Rosenkavalier" and "Fidelio" (new productions); "Idomeneo," "Così fan tutte," "Marriage of Figaro," "La Cenerentola."	Glyndebourne Box Office, London. Glynd. Opera Box Office, 1 Lewes, Sussex.
May 30- June 15	Bergen, Norway	International Festival of Music and drama.	Concerts in Grieg's home; OPERA; BALLET; FOLKLORE.	Festspillene Børstbygningen, Bergen.
May 30- June 21	Vienna, Austria	Vienna Festival Weeks	OPERA: Staatsoper; OPERETTA; BALLET; THEATRE: CONCERTS: Backhaus, Casadesus, etc.	Büro der Wiener Festwochen, Friedrich Schmidt Platz, Wien 8.
May 31- June 14	Stockholm, Sweden	Stockholm Festival	OPERA: World premiere of new Swedish opera "Aniara," also "Alcina," "Un Ballo in Maschera," "Rosenkavalier," "Wozzeck," etc.	Stockholm Festival, Klara v. Kyrkogata 3A, Stockholm.
June through early July	Zürich, Switzerland	Zürich June Festival	CONCERTS: Tonhalle Orch. OPERA: Zürich Opera; DRAMA: Perfs. in German, French, Italian, English.	Zürich Tourist Office, Main Station Bldg. P.O.B. Zürich 23.
June 3- June 18	Lausanne, Switzerland	Festival International de Lausanne	CONCERTS: Orch. de la Suisse Romande (Ansermet); OPERA: Belgrade State Opera; BALLET: London Fest. Ballet.	Lausanne Tourist Office 7 Avenue Benjamin-Constant Lausanne, Switzerland Tel. 021-23-47-35
June 5- June 20	Strasbourg, France	International Music Festival	Symphonic Concerts; Chamber Music; Sacred Music.	Festival de Strasbourg, 24 Rue de la Mésange.
June 6- June 17	Helsinki, Finland	Sibelius Festival	CONCERTS: Sibelius cycle; Classic and Modern music; CHAMBER MUSIC; OPERA.	Sibelius Festival Foundation, Taivaskalliontie 17, Helsinki.
June 11- July 12	Spoleto, Italy	Festival of Two Worlds	OPERA: DRAMA.	Festival dei Due Mondi Spoleto, Italy
June 15- July 15	The Hague, Amsterdam, Scheveningen, The Netherlands	Holland Festival	BALLET: THEATRE: CONCERTS: Concertgebouw (Van Beinum, Giulini, Klemperer). OPERA: "Il Mondo della Luna" (Haydn); "Tristan und Isolde"	*Amsterdam:* Ellaplein 5, Tel. 72-33-20; *The Hague:* Tel. 55-87-00.
June 19- June 28	Aldeburg, Great Britain	Festival of Music & the Arts	OPERA; LECTURES; CONCERTS; CHAMBER MUSIC; READINGS; EXHIBITIONS; works of Britten.	Secretary, Festival Office Aldeburg, Suffolk
June 20- July 2	Granada, Spain	International Festival of Music & Dance	CONCERTS: Symphonic concerts in Palace of Charles V; CHAMBER MUSIC and recitals in the Alhambra; BALLET.	Direccion Bellas Artes, Alcalá 34, Madrid; "Vitoria" Alcalá 30, Madrid.



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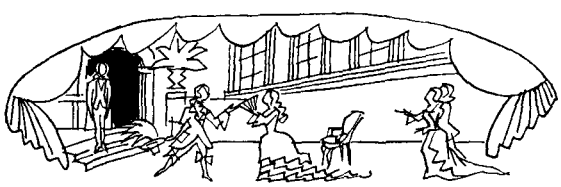
DATE	LOCATION	TITLE	DETAILS	INFORMATION & TICKETS
June 20- July 10	Lyons, France	Festival of Music and Drama		Bureau du Festival Mairie de la Ville de Lyons Lyons, France
June 18- July 12	Graz, Austria	Graz Festival	CONCERTS: CHAMBER MUSIC; OPERA: "Barbiere," "Entführung," "Meistersinger."	Graz Festival, Graz, Austria
July 1- August 31	Dubrovnik, Yugoslavia	Festival of Music, Drama & Folklore	CONCERTS; CHAMBER MUSIC; OPERA; BALLET; DRAMA; Folk Songs & Dances.	Dubrovnik Festival, Palmoticeva 2, Dubrovnik.
July 4- July 20	Prades, France	Pablo Casals Festival	Casals, De Los Angeles, Kempff, Menuhin, Horszowski, Ferras, Katchen, London Bach Group, Lon- don Orchestra, others.	Bureau du Festival Hotel Hostalrich Prades, France
July 10- July 31	Aix-en-Provence, France	International Music Festival	OPERA: "Il Mondo della Luna" (Haydn); "Dido and Aeneas," "Il Combattimento di Tancredi." "Zauberflöte," "Così." CONCERTS.	Festival Bureau, 3, Rue Frédéric Mistral, Aix-en-Provence.
July 15- August 15	Verona, Italy	Open Air Opera at the Roman Arena		Arena di Verona Verona, Italy
July 21- August 19	Bregenz, Austria	Bregenz Festival	OPERA: "Combattimento di Tancredi," "Il Maestro di Capella," "Il Campanello." CONCERTS: Vienna Symphony Orch; Chorus and Soloists; OPERETTA: "Arabian Nights."	Austrian State Tourist Dept., 277 Park Avenue, New York, N.Y. Bregenz Festival Office, Tel. 2458.
July 23- August 31	Bayreuth, Germany	Richard Wagner Fest.	"Fliegende Holländer" (new production) "Meistersinger," "Parsifal," "Lohengrin," "Tristan."	Ticket Office, 13A, Bayreuth, P O Box 2-72. Tel. 5722.
July 25- August 31	Santander, Spain	International Music Festival	CONCERTS; CHAMBER MUSIC; BALLET: Paris Opera and Antonio's Spanish Ballet; OPERA; THEATRE; MARIONETTES.	Direccion de Festival Plaza de Velarde, PO Box 258, Santander.
July 26- August 31	Salzburg, Austria	Salzburg Music Festival	World premiere of Erbse's "Julietta." "Orfeo," "Il Mondo della Luna," "Zauberflöte," "Così," "Die Schweigsame Frau." CONCERTS; RECITALS; DRAMA.	Austrian State Tourist Dept., 277 Park Avenue, New York, Tel. MU 8-0355.
August- September	Athens, Greece	Athens Festival	Musical and dramatic works inspired by Greek mythology and literature. OPERA; DRAMA; CONCERTS.	Festival Bureau, 6, Avenue Venizelos, Athens.
August 1- August 16	Menton, France	International Festival of Chamber Music	I Musici, Segovia, Casadesus, Schwarzkopf, Budapest Trio, others.	Bureau du Festival de Musique de Menton 45 Rue La Boetie Paris 8, France
August 9- September 9	Munich, Germany	Strauss-Mozart- Wagner Festival	OPERA: "Arabella," "Electra," "Rosenkavalier," "Capriccio," "Ariadne auf Naxos." "Così," "Marriage of Figaro," "Entführung." "Tannhäuser," "Tristan und Isolde." Also "Julius Caesar" (Handel).	Opera Festival, Bayrische Staatsoper, P.O. Box I, Munich 1, Tel. 28721.
August 19- September 9	Lucerne, Switzerland	International Festival of Music	CONCERTS: Philharmonia Orch. and Choir of London, Swiss Festival Orch. RECITALS: Backhaus, Fischer- Dieskau, Gould, Haskil, Menuhin, etc.	Official Tourist Office, Schweizerhofquai 4, Lucerne. Tel. 25522.
August 23- September 12	Edinburgh, Great Britain	Edinburgh International Festival	OPERA: Royal Opera Stockholm: "Rigoletto," "Un Ballo in Maschera," "Walküre," "Wozzeck," "Aniara" (Blomdahl); CONCERTS: Czeck Philharmonic, Royal Philharmonic, Lucerne Festival Strings, London Mozart Players, Scottish National Orchestra; SOLOISTS: Seefried, Fischer- Dieskau, Fournier, Schneiderhan, Zabaleta, and others.	Festival Office, 11 Cambridge Street, Edinburgh 1.
September 10- September 30	Venice, Italy	International Music Festival	Contemporary music.	Bienniale CaGiustinian, Venice.
September 20- December 6	Berlin, Germany	Berlin Festival Weeks	OPERA; BALLET; THEATRE; CONCERTS; ART EXHIBITIONS.	Berliner Festwochen, Am Hirschsprung 4, Berlin-Dahlem, Tel. 765745.



Compiled by HEDY JELLINEK.

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Life Can Be Compatible

TO ANY one who doesn't mind spending a few days sweating and un-sweating joints with a soldering iron, disassembling and reassembling a tone arm with forceps, and drilling quarter-inch holes through walls with an electric safe-cracker, conversion to stereo is one of those easy, do-it-yourself chores that would appeal to any one.

I'm not quite certain how I got into it, but I think it began when some one told me that I could install and use a new stereo cartridge without having to consider it a component of a wholly compatible stereo system. I didn't altogether understand what he meant, but when I asked the clerk in the store if it were true, he said yes. So I bought the cartridge.

Then the clerk explained that it would play any make or kind of record, including the hill-and-dale vertical cuts. I didn't happen to have any Edison discs on hand, but the possibility of getting some and playing them for the first time was interesting. The thing that really pushed me over the edge, however, was his assurance that all one had to do was install the cartridge. With it, you could play stereo records on a single, monaural system. And it would also play all the old monaural records, too.

Like most other benighted individuals who had just got over paying for a good monaural system, I found the suggestion compatible and copacetic. Many new recordings were being issued in stereo, and my old LP cartridge couldn't handle them. But a cartridge that would play both—there was the answer to the problem, and at nominal outlay.

There were other motivations pushing me toward what I now realize was the first step along a path of no return. We live in the country, and I wasn't certain to find any one who could manipulate a conversion. Such conversions as have been accomplished hereabouts relate to the switch from cylinders to the flat, 78 rpm disc. In the kindergarten of the rural school which my son attends, I had seen an old Victor hand-cranked acoustic machine that was being used for playing music demonstration and classroom "activity" records. The speed changes were worked by turning a thumb screw up or down.

The illustrated folder that came with the stereo cartridge offered hope. There were mounting instructions, and wiring diagrams. All one had to do was insert a bit of shiny black plastic in the old tone arm. Twenty-four hours later, I had triumphed. The installation hadn't been quite as simple as portrayed in the drawings. The spacing inside the old arm didn't allow for certain humps and bumps of the new mechanism. But by taking the arm apart, removing certain clips, clamps, and accessories, and inserting new clips, clamps, and accessories, I discovered that the stereo cartridge could indeed be lowered into a channel bar and bolted into position. When bolted, its four new terminal posts collided with a part of the old mounting bracket; this was easily overcome by clipping the posts shorter.

It worked, and I had already begun to congratulate myself on the childish simplicity of the whole operation when my eyes happened to light on the pair of loudspeakers, which I had long ago purchased for distribution of monaural sound throughout our home.

WHEN our house had been built, I had somehow been persuaded to install single-channel cables and outlet boxes at convenient points in its various rooms. I think a neighbor had intimated that no American home was complete without a sound distribution system. This meant that, from the beginning, there had always had to be two loudspeakers—one at the sound source, and one for moving to different locations. Both had been mounted on casters, and could be pushed about as easily as a pair of tea carts.

It was only a matter of another day's work to install second channels, wire new jack outlets, and screw them into position behind panels. Some obscure compulsion seemed to have come into play; like a bird building a nest before arrival of an egg, I was feathering my way to stereo.

This done, my attention was directed to the already outmoded system that fed our one amplifier. The shelving above and beneath it bristled with surplus Army and Navy intercom boxes that had been installed to cope with each new development of sound reproduction that had been unleashed within the past twelve years. This "system" fed 78 phono to amp; LP phono to amp; FM radio to amp; tape to amp; and amp to speaker No. 1 and speaker No. 2, or tape to speaker one or two or both, or radio to same and so around the clock. It was a mere thirty-six hours' job to rewire the boxes to handle double channels all the way through.

That left the input mixer from the turntable to the amplifier. The two arms on this turntable (one with 3 mil stylus for 78 rpm, and one with 1 mil stylus for 33⅓ records) had already been provided with a switch-over set-up that fed each to tape or amp through an attenuator network. It was an easy matter to undo the lid of the old switch box, insert new cable plugs to accommodate the stereo yoke, and wire it in again so that a single toggle could feed a monaural disc to two out channels, a stereo to two out or one single, and a monaural to a single out.

ALL that remained to be done was to provide the second stereo channel with a separate amplifier and pre-amplifier. There *was* an old pre-amplifier tucked away behind paint cans in the tool shed; it had been retired because of a faulty condenser. This had been done, I recalled, because I couldn't spare the time to repair it. For a bad moment, I thought I might have to give up and go into town for a new condenser. Then I recalled that a year or so before, my son and I had taken apart the television set because we could somehow never find a moment for repairing it. Who needs television? We had saved all the parts, and the salvage box (which had already provided the glass roof to a new bird feeder, from the TV's picture window panel) was ransacked for the necessary condenser.

There was only one more link to be forged in the stereo chain. What to do for an amplifier? The answer had been staring me in the face all along! There was the tape recorder-playback unit, and *it* had to have an amplifier. Without spending a *single extra penny*, I could just take it apart and rewire it to accommodate all the extra wires that, by that time, had accumulated like a rat's nest in a heap just above and below the shelf. I could hardly believe it when, two days later, I had everything firmed into place once more, and we were ready for the trial run.

The members of my family constitute an unruly group, and it took quite a while to explain to them the hypothetical triangle at whose apex they would be required to stand in a circle for maximum stereo effect. A few chalk lines across the floor turned the trick. I think they rather hoped it would be shuffle board.

I stood ready to activate the twelve

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switches it had now become necessary to flip, toggle, and push before my Canaveral console could come to life. There was a minute or two of delay over getting the first stereo record from its outer vinyl packaging, its inner cardboard sleeve, and its inside vinyl wrap. In the process, I found the very thing most useful for this; an old cutting board, of the kind grandmother used to have around the house for trimming down oversize recipe cards to fit her kitchen file, was just the thing. One has to be careful, though—just a quarter of an inch too much, and some of the record is lopped off.

It worked fine the second time. At last, a stereo record could go on my turntable. Lucky for me, I just happened to discover at that moment those small-type instructions printed at the bottom of each wrapper: wipe each record with a damp cloth before playing. Once you've rounded up a rag and held it under the faucet, it doesn't take but a minute. Then I had to go out and find the children again.

At conclusion of the count-down, as the new, point-O-seven (or, .07) mil stylus became engaged in the run-in groove, I confess to a moment of uncertainty. There was no sound. Then I remembered that I had forgotten to turn up volume controls on both amplifiers, and hastened to do this. I was immediately rewarded by a splendid hissing from both channels. Both sides were tracking! Joy was complete as my little family broke from the circle and danced across the floor, completely forgetting, in the excitement of the moment, where they were supposed to stay in order to hear the true stereo effect.

And so, stereo came to our home. For the next few days, we heard nothing but the three-dimensional purr of racing car motors, diesel engines, percussion ensembles, and a little music now and then just for variety. Everyone was so entranced with the new depths of sound—we had never guessed, for example, that the sound could be as real as it was.

I do hope that others can benefit from this experience, which certainly demonstrates that a little determination combined with the right attitude can produce wonders.

—Frederic Ramsey, Jr.

Landowska

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Recordings in Review

Menotti's "Maria"

MENOTTI: *"Maria Golovin," with Franca Duval, Richard Cross, Patricia Neway, Genia Las, William Chapman, and Herbert Handt, with orchestra and chorus conducted by Peter Herman Adler.* RCA Victor LM 6142, $14.98.

AFTER EXPERIENCE with "Maria Golovin" in three media—stage, TV, and records—there seems to me no doubt that it is, in many ways, the best crafted of Menotti's scores to date. What has been held against it, in some quarters—its lack of outspoken (what is meant, really, is "readily recognizable") melody—seems to me no part of creative failure but of creative intent, in which the orchestra carries much more of the musical continuity, while the voices are concerned with the dramatic narrative, and the verbal text.

Needless to say, this is not pursued to the point of an austerity diet on melodic calories, but they are apt to be dispensed in small quantities at any given time. Thus—save for the set quartet of Act II, and the duet of Act III—they pass by quickly unless one is alerted to them by prior knowledge. But, as familiarity accumulates, so does the sustenance of interest and meaning in the score.

From the start, it seemed to me that Menotti was most successful in the mood and materials he evokes for the principal theme of Donato's blind (in more than one sense) love for the worldly Maria: rather less in the handling of the subordinate elements that are introduced for contrast—and sometimes sound suspiciously akin to padding. In this respect the business with the tutor and the clever imitation of a "barcarolle" ("Quando di fuoco") at the beginning of Act III are akin to the rather useless subway station scene in the same point of "The Saint of Bleecker Street."

As for the performance recorded in Rome, it is substantially the same as the one seen on TV in Brussels last fall and on Broadway (briefly)—in other words, an effort thoroughly integrated under Peter Herman Adler's acute leadership, with a hand-picked cast providing the composer with virtually everything for which he could ask. The technical problems have been very well managed.

Duval—"the worldly Maria."

Bjoerling and Grevillius

FLOTOW: *"M'appari ("Martha");* BORODIN: *Vladimir's Cavatina ("Prince Igor");* DONIZETTI: *"Una furtiva lagrima" ("L'Elisir d'Amore");* TCHAIKOVSKY: *Lenski's Aria ("Eugen Onegin");* GIORDANO: *"Come un bel dì di Maggio" ("Andrea Chenier");* VERDI: *"Celeste Aïda" ("Aïda"), "La donna è mobile," "Parmi veder" ("Rigoletto");* PUCCINI: *"Donna non vidi mai" ("Manon Lescaut"), "E lucevan le stelle" ("Tosca");* and MASCAGNI: *"O Lola" ("Cavalleria Rusticana"). Jussi Bjoerling, tenor, with orchestra conducted by Nils Grevillius.* RCA Victor LM 2260, $4.98.

SOMETHING MORE THAN twenty years has elapsed since Jussi Bjoerling's voice was first heard in this country (1937) on an HMV recording, singing "Celeste Aïda" with an orchestra conducted by Nils Grevillius, of his native Sweden. I wouldn't say that all of his best recordings since then have been made with Grevillius, or that his voice retains the pristine beauty it possessed at that time, but the inclusion of the same aria, handsomely sung in this newest collection to his credit, is a reminder that few tenors have enjoyed so long a "prime," and fewer still have profited so much from so sympathetic (and able) a collaborator as Grevillius is.

Comparison with such a contemporary record of that early "Celeste Aïda," as his "Ah, si ben mio" of 1938, shows that the Bjoerling voice has thickened slightly and is a shade less brilliant at the top. But in addition to being precisely the same vocal organ, in timbre and vibrant beauty, it is infinitely better used, with a continuity of phrase and a plasticity of line rarely heard from any of his contemporaries (save Peerce, and, on occasion, Tucker). The measure of Bjoerling's present artistry is contained not in the powerful stride of "M'appari" or "Celeste Aïda" but rather in the perfectly floated A at the climax of the "Prince Igor" excerpt, the unity of word and tone throughout that extends the line of the great tenor tradition a little bit longer each time Bjoerling appears. Grevillius's contribution and the perfectly balanced Swedish recording are in a tradition of their own.

Copland on Copland

COPLAND: *"Billy the Kid" (Suite); "Statements." Aaron Copland conducting the London Symphony Orchestra.* Everest SDBR 3015, $5.98.

AT THE RISK OF being termed a miscreant by the Conductor's Guild (unaffiliated), it is apparent to me that Copland's version of "Billy the Kid" brings something to it that no other current version—whether by Bernstein, Gould, Levine, Mitchell or Ormandy—provides. That is a sense of relevant sonority, of tonal leanness and focus, which strengthens its lines, puts its profile in greater relief against the air space—the equivalent of the painter's canvas—around it.

What this gets around to saying, I suppose, is that if a conductor is really any good (and all the above are, at least, "good"), he possesses a tonal sense and color palette distinctively his own, which, modify and adapt it as he may, still pervades and tinges the substance of what he deals with. Given a conductor-composer with a sure sense of his *own* tonal preference and a sufficient skill to evoke it from an orchestra we may get, in a rare instance, Stravinsky or Hindemith plain, or in the present instances, Copland neat and undiluted. Everest's reproduction is the aural equivalent of 100 proof.

It is a considerable tribute to Copland's musical acuity (something quite apart from compositional skill) that he has developed his powers of communication with an orchestra to the point where he can produce a "Billy the Kid" or "Statements" that are the sounding counterpart of

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what he has written, no more, no less. No doubt it has a good deal to do with string vibrato, or the lack of it, a certain dryness of percussion sound, a brass tone that is neither tremulous nor distorted, with woodwinds to match, that makes the totality individual. What is mixed in to make the whole firm and distinctive is the same ingredient of honesty that has always distinguished Copland's performance, whatever the medium.

"Choral" by Fricsay

BEETHOVEN: *Symphony No. 9 in D minor. Ferenc Fricsay conducting the Berlin Philharmonic Orchestra, the Choir of St. Hedwig's Cathedral and Irmgard Seefried, soprano, Maureen Forrester, mezzo, Ernest Haefliger, tenor, and Dietrich Fischer-Dieskau, baritone.* Decca DXB 7157, $7.98.

THE FIRST FEW minutes of attention to this stereo version of the Ninth affirm again what is now almost axiomatic: the larger the aural problem (opera, choral work, concerted symphonic music) the more useful are the resources of stereo. The two channels give a freer, more easy vibrance to the sound from the start, and the improvement is even greater when the finale is reached, and the chorus raises its clamor.

From here on, however, the performance as reproduced is more a demonstration of what might be avoided in future stereo versions of the Ninth than a finalization of all the problems involved. For one thing, the chorus is remote in sound relative to orchestra, and the solo quartet is disproportionately prominent, due to the manner of microphoning. Whether this was done (in part at least) to build up the limited volume of the Fischer-Dieskau voice I don't know, but it doesn't make for desirable balance.

As performances of the Ninth go, Fricsay's is orthodox and solidly founded in knowledge of what the score contains. However, to make that knowledge effective in terms of impelling sound and all the dramatic contrasts in the music is another, more complicated matter. I don't find the heights of drama (in movements one, two and four) or the depth of eloquence (in the slow movement) on the topographical scale of Von Karajan and Klemperer, not to say Toscanini, Furtwaengler, or Walter. The orchestra plays with conviction and fine ensemble throughout, which includes side four devoted to the "Egmont" and "Leonore No. 3" overtures.

Copland—"the sounding counterpart"

The tonal values favored are a little thin sounding, without sufficient bass, and dispersed through too large a recording area.

Chopin à la Kentner

CHOPIN: *Etudes, opus 10 and 25, "Andante Spianato," "Polonaise Brillante," "Bolero," "Berceuse." Louis Kentner, piano.* Capitol EMI GBR 7162, $9.96.

IF THE USES OF adversity are strange, so too, sometimes, are those of success. When Louis Kentner was unknown to most of the world even as Yehudi Menuhin's brother-in-law (they are married to sisters), he was known to some for the best recording (English) of Beethoven's "Hammerklavier" sonata in the late 78 rpm period. Now that he has attained a measure of the fame to which he has long been entitled, he has been recording Liszt, Brahms, and now Chopin in extenso, but little Beethoven.

Kentner's intellectuality and his musicianship, his embracing keyboard command and discriminating sense of dynamics are as much at his disposal in his playing of Chopin as in anything, but when it comes to the kind of authority suggested by this inclusive undertaking we are entitled to expect specialized as well as general aptitudes. Kentner sometimes surprises us by his technical dexterity but rarely with a turn of thought or a surge of feeling that shed new light on Chopin.

If the broad characterization is permissible, Kentner seems the kind of superior pianist who sees more than most, if he does not hear as much as some. That is to say that from time to time, he brings off left-and-right-hand definitions which attest to a keen inspection of the printed page and a penetration to some details that may escape all but the most attentive eye. But the quality of sound he produces is never really melting or seductive, remaining a means to an end rather than an end in itself. On the whole, he is a much more impressive interpreter in the extended pieces of side 4 (perversely described on the face of the accompanying booklet as "three miniatures"). Clear, clean piano reproduction.

"Archduke" with Oistrakh

BEETHOVEN: *Trio in B flat, opus 97. David Oistrakh, violin, Sviatoslav Knushevitzky, 'cello, and Lev Oborin, piano.* Angel 35704, $4.98.

WHETHER THE B-flat trio is known by its familiar title in the USSR might be an interesting speculation; either as the "Archduke," or the "Commissar" it is one of the noblest works in a literature that we don't hear as often as we should. Indeed, the last new version I can recall also came from the USSR, where the sequence of performers was Emil Gilels, Leonid Kogan, and Mitislav Rostropovich, in order of their prominence.

Here, of course, Oistrakh is very much the leader, both strong minded and considerate of his companions. It is interesting to observe that the dynamic pattern, especially in the first movements, tends toward peaks and valleys, without the kind of smooth leveling off between that the best Western groups prefer. As a kind of universal touchstone, melody remains beyond question a common meeting ground for all musicians, especially when it is the hymn-like kind that Beethoven invented for his andante cantabile. The like of this statement hasn't been heard since the by-gone days of Heifetz-Feuermann-Rubinstein (still listed as RCA Victor LCT 1020).

What might be worth a try from some enterprise-minded company would be a tour of the chamber-music literature utilizing a kind of UN of talent—the best of the best from all lands. To start with trios, we might have—from Angel itself—Oistrakh, Starker, and Michelangeli, assuming that they could find a mutual means of communication other than music itself. For the moment, however, we will content ourselves with the excellent Russian talent as conveyed by the excellent Western recording.

—IRVING KOLODIN.

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Recordings Reports I: Orchestral LPs

WORK, PERFORMER, DATA	REPORT
Beethoven: Symphony No. 1, "Leonore No. 3" overture. Joseph Rosenstock conducting the Mannheim National Symphony. Janus FST 2002, $4.98.	The Mannheim National Symphony is not the Berlin Philharmonic, and Rosenstock does not have the celebrity, as a Beethoven interpreter, of a Klemperer, but the collaboration shows a strong sense of purpose and appropriate sound for the music at hand. Rosenstock does not fall into the error of oversizing the first symphony, and produces a result of more than commendable quality. The overture is brought to a proper climax, with well-chosen tempi. The stereo is admirably treated.
Brahms: Concerto in D minor. Gary Graffman, piano, with the Boston Symphony conducted by Charles Munch. RCA Victor LSC 2274, $5.98.	There are few pianists close to Graffman's career-status who could do as much with this burly, hard-to-handle score, in a manner musically convincing and with considerable flame and fire. Even so, it doesn't approach, in weight, authority, or eloquence, the collaboration of Rubinstein and Reiner, who have some profound things to say on the subject of the slow movement of which Graffman is not yet aware. Stereo renders a real service in separating the thick-stranded texture, and providing a second channel to carry off some of the sound seepage.
Brahms: Concerto (op. 77). Henryk Szerying, violin, with Pierre Monteux conducting the London Symphony Orchestra. RCA Victor LSC 2281, $5.98.	Szerying has virtually all the violinistic tools required to carve something distinctively his own out of the substance of Brahms, but his inclinations, at present, tend to overbold strokes rather than refinement of detail. In more musical terms, he is inclined to drive his tone more strenuously than best sound would argue, especially in the big climaxes of movements 1 and 3. How well it can sound is evident in the less demanding, hence more relaxed, pages of the slow movement. Monteux presides with his usual aplomb, and the stereo is well managed.
Dvorak: Symphony No. 4 in G. George Szell and the Cleveland Orchestra. Epic BC 1015, $5.98.	Thanks to Szell's command of the suitable style, this is something more than merely a highly efficient reproduction of the note values in the score, as some other recent efforts with his fine orchestra have been. It is an occasion for renewal of affection for Dvorak's bitter sweet fantasy, with its fine variations-finale. The cleaner, more open sound of the reproduction may be attributed, in part at least, to revision of the interior of Severance Hall, with acoustical results that appear to be a "resounding" success.
Dvorak: Symphony in E minor (No. 5 "New World"). Erich Leinsdorf conducting the Los Angeles Philharmonic. Capitol SP 8454, $5.98.	The energetic direction of Leinsdorf finds willing co-workers in the orchestra's membership, which performs with fine discipline and good sound. However, Leinsdorf's idea of the proper sonority for this work strikes me as overblown, his idea of a vitalizing pace for movements 1 and 4 rather hurried. The largo and scherzo are well enough performed, but the effort as a whole does not challenge those in the upper echelon of "New Worlds"—Reiner and Kubelik in stereo, the others not. Rather too much depth here in the recording area, with rather diffused sound in the stereo.
Massenet: "Le Cid" (Ballet music); Meyerbeer: "Les Patineurs." Jean Martinon conducting the Israel Philharmonic. London CS 6058, $4.98.	Martinon has now become permanent conductor of this orchestra which may be in part explained by this disc: the orchestra follows him with undivided loyalty despite some tempi that are hardly danceable. Otherwise the treatment is businesslike and unsubtle, the tonal results above average (as sound has previously been conveyed from Israel).
Offenbach: "Gaité Parisienne." Eugene Ormandy conducting the Philadelphia Orchestra. Columbia ML 5348, $4.98. "Gaité Parisienne" (suite) with Khachaturian: "Gayne" suite. Arthur Fiedler conducting the Boston "Pops" Orchestra. RCA Victor LSC 2267, $5.98.	Though Ormandy deals with the whole of the ballet score (including the *musique d'action*) and Fiedler confines himself to a portion of it, their objectives are much the same, the accomplishments substantially of a piece. That is to say there is a heavy emphasis on the boisterous elements in the scoring of Manuel Rosenthal, not enough on the zest and vitality of Offenbach's music. The quest for sonority is about even, with too much, really, in each case. What is wanted, clearly, is a version by Rosenthal himself, in which, like a modest conductor-composer-orchestrator, he will underplay his own contribution and give the composer his proper due. The "Gayne" suite offers "Lesginka," "Dance of the Rose Maidens," "Dance of the Kurds," and the "Sabre Dance." Noisy.
Rachmaninoff: Concerto No. 2 in C minor. Kjell Baekkelund, piano, with Øiven Fjeldstad conducting the Oslo Philharmonic. Camden CAS 475, $2.98.	As a trial balloon on behalf of young Baekkelund, this moderately priced recording soars moderately high and is better than moderately well sounding in the stereo issue. Like many of his chronological contemporaries (he is introduced not merely as Norway's but "Scandinavia's most outstanding young pianist") Baekkelund is inclined to a rather thin, percussive sound, but he has a good feeling for the idiom, as does his collaborator. Technically, Baekkelund may be described as fluent rather than infallible, with more than a moment of uncertainty in the finale, which should have been re-recorded.
Ravel: Concerto in G. D'Indy: Symphony on a Mountain Air. Nicole Henriot-Schweitzer, piano, with Charles Munch conducting the Boston Symphony Orchestra. RCA Victor LSC 2271, $5.98.	Neither performance measures to the going standard (Michelangeli in Ravel, Casadesus in D'Indy): Henriot-Schweitzer is a facile technician but the sound she produces is hard and unlovely. Nor is there a sufficiency of interest in her interpretative personality to stimulate the mind if displeasing the ear. She makes a closer approach to the desired result in the Ravel, for which she has physical dash and lively spirit. Even here, however, finesse and sensitivity are lacking. Munch and the orchestra are in their usual vein of close mutuality.
Schumann: Concerto in A minor. Artur Rubinstein, piano, with the RCA Symphony Orchestra conducted by Josef Krips. RCA Victor LSC 2256, $5.98.	Most often when a pianistic celebrity records a solo work about which he has strong opinions, the conductor's participation is more mechanically efficient than emotionally convincing. Here, however, Rubinstein and Krips appear to start with a convinced, common view of the score, resulting not only in harmonious accord on the prominence due each element, but also in a flowing, integrated performance. It achieves life and freshness without torturing the music into shapes or with accents alien to it.
Tchaikovsky: Symphony No. 5. Pierre Monteux conducting the Boston Symphony. RCA Victor LM 2239, $4.98.	For much of its length, this performance seems a rather offhand product of Monteux's capacity, without the kind of constant care and forward-moving impulse which are the marks of his personal style. All at once, in the finale, the reason becomes clear: it is consistent with his approach to the whole work, in which Tchaikovsky finally clarifies what has preceded. However, it strikes me that the previous understatement has been overdone, the lack of projection somewhat extreme for disc purposes. Further acquaintance with it may justify Monteux's manner. —IRVING KOLODIN.

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If Music Be the Love of Food

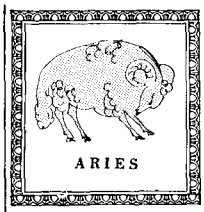
ON THE plausible premise that gourmets and music lovers are birds of a feather, the enterprising George Barati, music director of the Honolulu Symphony Orchestra, has been experimenting with special "dinner" concerts at the Royal Hawaiian Hotel. Placing equal emphasis on good music and good eating, each of these concerts is devoted to a distant city with a rich musical heritage. Preceding the musical program, the audience participates in a leisurely two-hour dinner consisting of tantalizing dishes from the same geographical area.

The first such "dinner" concert was held a year ago. It was called "An Evening in Budapest and Vienna," and featured music by Liszt, Kodály, and Zádor, representing one end of the Danube, and Mozart, Strauss, and Waldteufel, the other. (Alsatian Waldteufel was, strictly speaking, a "displaced person" in this company, but no one could say that his "Skaters Waltz" didn't belong.) The printed menu contained pertinent historical notes and, according to *The Honolulu Advertiser* . . . "any music lover present who did not feel comfortable in the role of a gourmet must have felt at ease when he learned that the potato dish served was the one which had probably delighted Mozart."

HOW did the experiment turn out? Apparently, the good Hawaiians ate it up. The "dinner" concerts are now solidly established (three each season) and the handsome program that has just come to hand provides details of the first of this season's concerts—held on January 25th and called "An Evening in Madrid." Covering this tastefully planned affair, the reviewer of *The Honolulu Star-Bulletin* divided his enthusiasm without partisanship between Maestro Barati and the chef of the Royal Hawaiian Hotel, paying thoughtful homage to Spanish lentils and *pimientos rellenos* on one hand and Manuel de Falla on the other.

Who knows, we may stand at the beginning of a powerful new trend. If music alone "hath charms to soothe the savage breast," imagine the collective power of this captivating combination of nourishments! Yes, the day may be near when music lovers will approach record counters with an inquisitive "What's cooking?"—an empty utterance now, which by then

(*Continued on page* 51)



APRIL ON...

ANGEL

The many faces of BEETHOVEN as interpreted by

Gieseking *at the piano*

KLEMPERER *with the Philharmonia*

the **DAVID OISTRAKH TRIO**

Before his death in London (1956) Walter Gieseking had recorded two-thirds of the Beethoven Piano Sonatas for Angel. These two albums make 18 sonatas now available.

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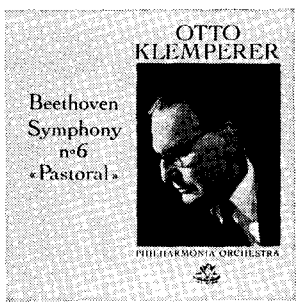
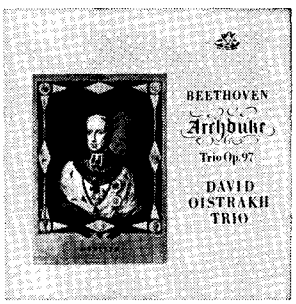


Klemperer "has emerged the supreme interpreter of the classics" (*London Observer*). This is the newest in the complete series of Beethoven symphonies which Otto Klemperer is recording with the Philharmonia for Angel. Have you heard the others? Angel 35711



First Angel recording by the David Oistrakh Trio! Russia's greatest living violinist is joined by Sviatoslav Knushevitsky, 'Cello, and Lev Oborin, Piano, in a performance of Beethoven's supreme achievement in the chamber music medium. Angel 35704

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For Orchestra

SILVESTRI CONDUCTS LISZT PROGRAM

Les Préludes · Tasso
Philharmonia Orchestra
Rumanian Constantin Silvestri conducts two symphonic poems by Liszt—one heard frequently, the other, *Tasso*, almost never (on record) until this Angel recording. Angel 35636

KARAJAN AND BERLIN PHILHARMONIC

Dvořák: Symphony No. 5 ("From the New World")
Smetana: The Moldau
Favorites of almost everyone, especially as conducted by Herbert von Karajan, "most powerful man in the world of music" (*Holiday*), and certainly one of the busiest. Angel 35615

Especially for Children

(*Hint: a wonderful Easter gift idea!*)

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Carl Orff, Gunild Keetman. English version by Margaret Murray.
Not the standard "music appreciation" album! Instead, this is a *participation* in the delightful adventure of making music—especially for very young children. Carl Orff wrote these simple songs, rhythms, nursery rhymes with his assistant, Gunild Keetman, in Munich's *Gunterschule*. Here they are recorded in English, with three children's choruses and an instrument ensemble. *Very contagious, on purpose!* (See what happens when *you* play it at home.) With explanatory notes. Angel Album 3582 B (2 records)

For Voice

MARRIAGE OF FIGARO: HIGHLIGHTS

A lovely money's worth of Mozart! Almost a solid hour of overture, arias, duets, and ensembles from *Figaro*. And the remarkable cast stars ELISABETH SCHWARZKOPF (Countess), GEORGE LONDON (Count), SENA JURINAC (Cherubino), IRMGARD SEEFRIED (Susanna), ERICH KUNZ (Figaro). With the Vienna Philharmonic, Vienna State Opera Chorus, HERBERT VON KARAJAN, Conductor. (Libretto notes) Angel 35326

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Arias from six Bach cantatas, including the complete Cantata No. 158 (*Der Friede sei mit dir*), sung by the German baritone whose "consistently high level of recordings is nothing short of miraculous" (*Hi-Fi Review*). With the Choir of St. Hedwig's, and the Berlin Philharmonic Orchestra, conducted by Karl Forster. Angel 35698

New in Angel Stereo

HANDEL: SOLOMON Beecham conducts Royal Philharmonic Orch., Beecham Choral Society, Soloists. Angel S 3546 B (2 records)

REGIMENTAL MARCHES OF THE BRITISH ARMY. Kneller Hall Band. Angel S 35609

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Recordings Reports II: Miscellaneous LPs

WORK, PERFORMER, DATA	REPORT
Bach: Cantatas Nos. 55 ("Ich armer Mensch"), 151 ("Trost, mein Jesus kommt"), 157 ("Ich lasse dich nicht"). *Kurt Redel conducting soloists, the Pro Arte Orchestra of Munich and Chorus.* Westminster XWN 18768, $4.98.	A continuation of the series noted last month (*SR* Feb. 28, 1959), and utilizing much the same vocal talent. No. 55, a solo cantata sung by Helmut Krebs, tenor, and No. 157, in which he is joined by Herbert Brauer, are in the sober but somewhat prosaic vein of Bach performing a chore: No. 151, however, which also utilizes *Annie Mack, soprano, and Anne Munch, alto,* is full of manifest beauties, well delivered. No. 157 is distinguished by some unusual writing for solo flute, oboe and oboe d'amore.
Bach: *Magnificat in D, Easter Cantata* (No. 31). Marcel Couraud conducting the Baroque Chorus and ensemble of Stuttgart. Columbia ML 5342, $4.98.	*Despite the impressive lineage suggested by the Stuttgart attribution, these performances are much* more limited, in musical scope and artistic vision, than many of humbler origin. Couraud provides energetic leadership for the "Magnificat" but not too much in the way of subtlety either here or in the Cantata. Moreover, the solo voices (Friederike Sailer, soprano, Margaret Bence, alto, and Werner S. Braun) are quite ordinary, with results inferior to several commercial versions of the "Magnificat" as well as the DG archive issue. The sound is not as strongly defined as present techniques permit.
Chopin: Fantaisie in F minor, Nouvelles Etudes (three), Barcarolle, Berceuse, Impromptus (Nos. 1, 2, 3) and Fantaisie-Impromptu. Artur Rubinstein, piano. RCA Victor LM 2277, $4.98.	According to informed sources, most of this material is previously unreleased, though some of it dates back to sessions of half a dozen years ago. In any case, as combined, it adds to a long and satisfying stretch of superior Chopin, in the broadly sensitive, highly articulate manner special to Rubinstein. Sometimes his speed of hand is not as agile as that of others, but the end result is as meaningful as anyone is likely to hear in this time. Variable piano sound, some of it below present expectations.
Gershwin: Three Preludes (arr. Heifetz), Bloch: "Nigun," Triggs: "Danza Braziliana," Kreisler: "Gypsy Caprice," Fuchs: "Jota," Debussy: "En Bateau," Glière: "Romance," *etc. Igor Bezrodny, violin,* with Abram Makarov, piano. Monitor MC 2028, $4.98.	Whether spelled Bezrodny (or Besrodni, as at his Carnegie Hall recital), this Soviet violinist is master of a suave and lyric statement on his instrument, with a sure rather than dazzling technique, and a cleanly musical manner of execution. What he lacks at present is the indispensable element of personality to make his playing identifiable rather than that of just another very capable violinist. *The gesture to American talent is carefully documented,* though some of the rhythmic intricacies of the Gershwin pieces are slighted. Good sound.
Grieg: Sonata opus 8. Szymanowski, opus 9. David Oistrakh, violin, with pianists Lev Oborin and Vladimir Yampolsky. MGM GC 30004, $4.98.	*As they have demonstrated in at least two previous recordings* (one of Russian origin, another for Angel), Oistrakh and Yampolsky are warmly sympathetic to the qualities of Szymanowski's work, and give it every measure of value it contains (including more than a few obviously derived from Franck). In the youthful Grieg sonata, Oistrakh's tone is a shade overpowering for its lyric sentiment, the range of dynamics excessive. Oborin performs according to his wont, which is well worth vaunting.
Mahler: "Kindertotenlieder," "Lieder eines fahrenden Gesellen." Lucretia West, mezzo, with Vienna State Opera Orchestra conducted by Hermann Scherchen. Westminster XWN 18842, $4.98.	Miss West's growth as a singer is continuous, her use of a basically beautiful instrument consistently considerate and unforced. However she manages the "Kindertotenlieder" a good deal better than she does the "Lieder eines fahrenden Gesellen," where failures of attack and intonation creep in from time to time. Also she has to contend with typical idiosyncrasises of tempo from Scherchen, whose leadership varies from the deft and searching to the leisurely and exasperating. Very good sound from the Vienna point of origin.
Liszt: "Etudes Transcendentales." Jorge Bolet, piano. RCA Victor LM 2291, $4.98.	A hard worker and a purposeful one, Bolet has brought his keyboard equipment to a strength and dependability in which his aspiration to the works contained hereon is neither vanity nor self-delusion. However his sound, at the full, is clangorous and steely, without much softening of texture in the slower, more sustained etudes. It is, certainly, exciting to hear "Wild Hunt" or "Eroica" played with so much dash and assurance: I would value these qualities more in company with the full-formed musical sound they require. Uncommonly good piano sound.
Rachmaninoff: Preludes (Nos. 1, 3, 4, 5, 6, 10, 12, 13). Transcriptions of works by Mendelssohn ("Scherzo"), Tchaikovsky ("Lullaby"), Rimsky-Korsakoff ("Flight of the Bumble Bee"), etc. Colin Horsley, piano. Capitol G 7136, $4.98.	To judge from his fluent, well-phrased playing of the Rachmaninoff preludes, the New Zealand-born Horsley (who was heard previously as piano partner to Max Rostal in sonatas of Delius and Walton issued on Westminster) may be commended as that relative rarity . . . a young pianist who thinks even more of the sense of what he plays than he does of the sounds being manufactured by his fingers. His sound is somewhat light, but he molds it well to the melodic outlines of the music. However when the problem becomes the synthetic musical identity created by Rachmaninoff figurations imposed on Schubert's "Brooklet" or the Moussorgsky "Gopak" or the Minuet from Bizet's "L'Arlésienne" or Kreisler's "Liebeslied," there is not so clear a projection of musical essence. Good piano sound.
Schubert: "Impromptus," op. 90, and 142. Joerg Demus, piano. Decca 710005, $5.98. "Moments Musicaux" op. 94, "Impromptus," op. post. Decca 710004, $5.98.	A refined and painstaking performer, Demus doesn't command the arts of nuance, the subtleties of tone and dynamics to match conceptions with such master performers of these works as Gieseking and Schnabel (past) or Backhaus and Serkin (present). In such repertory, the "character" of the music is more consequential than mere note accuracy. For those concerned with stereo, it has been brought off very well, adding breadth and vibrance.
Schubert: Quintet in A ("Forellen"). Denis Matthews, piano, with members of the Vienna Konzerthaus Quartet. Vanguard VSD 2019, $5.95.	Matthews's light hand on the keyboard is advantageous for certain aspects of this work, but in others it imparts a suggestion of superficiality, which has more to do with the sound than with his conception. Unfortunately, the group inclines towards rather breezily brisk tempi, which also tend to make the performance sound hurried and the work itself less than the thoughtful, deeply felt thing it is. Good sound in both stereo and monophonic.
Schumann: "Davidsbündlertänze." Walter Hautzig, piano. Haydn Society HS 9064, $4.98.	Though these works are not frequently favored in the concert hall, they have not lacked for consideration on discs, with fair-to-fine performances by Battista, Demus, Firkusny and Wührer. This is not to foreclose the claim of Hautzig to attention, for he brings uncommon sensitivity of sound and accent to the series, and a variety of dynamic emphasis, which is the more unusual for being discriminating below mezzo forte, and above pianissimo.
Zellner: "Das Wandern ist des Müllers Lust," Schubert: "Am Brunnen vor dem Tore," "Sah ein Knab' ein Röslein steh'n." Vienna Radio Choir, Gottfried Preinfalk, *director.* Columbia ML 5344, $4.98.	As those who are acquainted with Richard Tauber's "Das Deutsche Volkslied" will recall, the line of demarcation between folk and art songs in Central European usage of the terms is a narrow one indeed. Here Schubert's "Lindenbaum" seems quite a reasonable companion to "Hali halo" (which Berg utilized, after his own fashion, in "Wozzeck") or the charming "Kommt ein Vogerl geflogen," also favored by Tauber. On the other hand, Brahms's "Guten Abend, gut' Nacht" seems a little overcultivated for inclusion. All the material is delightfully performed by the well-manned (and womaned) choir under Preinfalk's warming direction. —I. K.

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Music and Food

Continued from page 49

will have assumed a more meaningful substance. And the future may bring recorded music in ingenious combinations—for instance a coupling of "Alexander's Feast" (Handel) with "Belshazzar's Feast" (Walton). The first complete recording of Giordano's "Cena delle Beffe" will eventually follow, accompanied, of course, by a collection of excerpts in "digested" form. And we will no doubt have an anthology called "Great Eating Scenes from the Opera," with a program consisting of such logical choices as the banquet scene from "Macbeth," the inn episode from "Falstaff," Scarpia's unfinished supper in "Tosca's" Second Act, and the gay feast in "Don Giovanni," with Leporello's familiar eating solo.

ENTERPRISING record companies will be able to serve up their own musical menus. One such LP could begin with an appropriate drinking song (the "Brindisi" from "Cavalleria Rusticana" will do), followed in due course by such possibilities as Haydn's Symphony No. 83 in G minor ("La Poule"), Milhaud's "Le Boeuf sur le Toit," or even Schubert's "Trout" Quintet (in season). Another drinking song then would be in order (the "Porter Song" from "Martha" perhaps, to get away from opera's undue concentration on wine). The remainder of this appetizing disc would be devoted to musical desserts such as selections from "The Nutcracker," "Love for Three Oranges," Satie's "Three Pieces in the Shape of a Pear" or, if the situation warrants, Saint-Saëns's "Wedding Cake." The "Coffee Cantata" naturally suggests itself and the final smoking scene from Wolf-Ferrari's "Secret of Suzanne" could round out the epicurean experiment.

BUT bright as the possibilities may seem in the field of recordings, in the realm of live concerts they are virtually unbounded. Conductors and concert managers, tired of following well-worn paths, will find new stimulus in program building and the future will bring us imaginative new ideas we have never experienced before. In the common interest let us submit a few of our own and let the enterprising professionals take it from there. . . . "Arroz con Falla," . . . "Chicken Khatchaturian" . . . and I could go on endlessly, but dinner is waiting. What's cooking? Why, filet "Mignon," of course.

—GEORGE JELLINEK.

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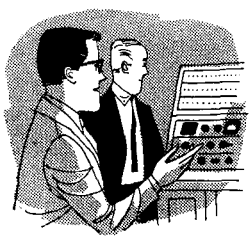

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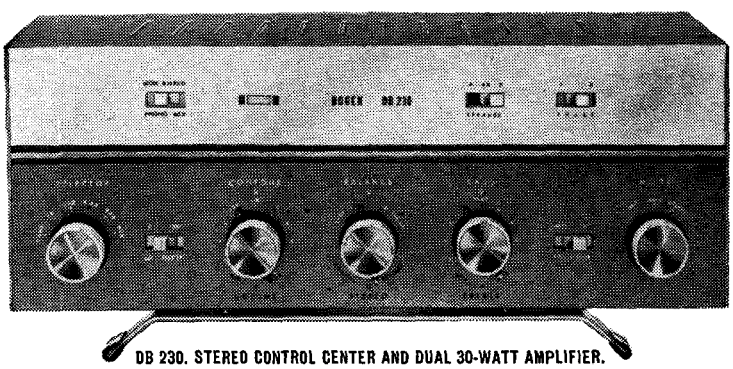

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Chants and Chanters

By MICHAEL STEINBERG

GREGORIAN Chant on records is no longer a rarity, but what makes two records of the Deutsche Grammophon Archive Series exceptionally valuable is the opportunity they provide to hear all of the music for an entire service. For those who have thought of the Chant as music which, however beautiful, is essentially undifferentiated and unvaried, here is a chance to sharpen the ears and sensibilities. Perspective, as well as the distribution of light and shade, comes into play here, and many will notice for the first time and be amazed and moved to hear how apt is the matching of song and word, how sensitive the relation of music to mood.

One record (ARC 3031) contains a complete Mass for the Dead. Among its musical glories are the celebrated Dies Irae and two vastly different melodies for the Requiem Aeternam itself, the one in the Introit all restraint and quiet, the one in the Gradual among the most thrilling examples of florid invention in Western music. What a difference it makes to meet these melodies not as "concert excerpts," but in context, as musical peaks within a larger scheme whose foundations rest on subtly inflected declamation of text on and around one note.

Except for the omission of the Old Testament lesson and some hymns, the Solemn Intercessions and Adoration of the Cross of the Good Friday liturgy are also given complete (ARC 3050). This is a more elaborate service than the Requiem Mass, and this record runs to fifty-six minutes. Perhaps the music is less directly impressive than that in the Mass for the Dead, but in some respects I found the text itself and the relationship of music to words even more absorbing.

On both records, the chant is sung by the Benedictines at the Beuron Archabbey, in South-West Germany. Father Maurus Pfaff is musical director and supplies the excellent annotations. The style of singing is less sentimental than that practiced by the monks at Solesmes. The rhythm is subtler, the slides less extravagant, the tone rather leaner, and on the whole I found this to be the most beautiful singing of Gregorian music I have heard. Some may be disturbed by the German pronunciation of Latin, but I cannot say that it bothered me; nor, indeed, do the regional idiosyncrasies of the priest, which lead him into pronunciations like "omnibodens zembiderne Deus."

THE neglect of Orlandus Lassus, in some respects the greatest and without doubt the most astoundingly versatile of all Renaissance masters, has not reflected favorably on the knowledge and taste of the record companies' repertory men. I can understand this in the case of the biggest companies, which, in any case, do not like to veer from the well-lighted and well-paved areas; as for the "minors" that are supposed to be supplying us with the fancier goods, I can only suppose they have all been too busy recording Viotti. Granted, Lassus may be caviar, but I feel very strongly that we must have caviar before all the shelf space is given over to breaded bumble-bees and chocolate-coated ants. There is partial redress now in the issue of a record (ARC 3077) containing the Mass "Puisque j'ai perdu" and a collection of eight Latin Motets. I say "partial redress" because the record really does not give much satisfaction. Lassus left more than fifty masses, and it is a pity to be presented with the only one that has been recorded before, particularly when the performance is as poor as the one offered here. The Motets show us the very best of Lassus, but someone who did not already know the pieces would hardly be persuaded of this on the evidence of what comes off the record. The Aachener Domchor und Domsingknaben under Theodor Rehmann are responsible for the performance. The group is much too large to produce a properly transparent sound—as many as ninety-eight men and boys are used in some of the pieces—and the voices are coarse. Rehmann does not inflect the sound in a meaningful way, and his departures from a neutral, plodding style are mostly distressing, involving such things as exaggeratedly staccato "ha-ha-ha- and ho-ho-ho-ing" in melismatic passages. The hope for good Lassus records thus continues unstilled.

Columbia, one major company with a rewarding sense of adventure, has devoted a record (ML 5204) to music by Salomone Rossi who flourished at the Court of Mantua from 1587 to 1628. Rossi is a figure of importance in the history of music because he was the first to discover what was to become the standard chamber music form of Baroque music, the trio sonata, i.e. a work for two solo instruments and continuo. What makes him in some ways an even more interesting figure is the fact that he was Jewish and that he seems to have been the first musician to adapt the resources of the Gentile musical culture to the Jewish liturgy. Rossi's eminence both as composer and as violin virtuoso was such that by Ducal decree he was excused from wearing the yellow badge required of other Jews, but he was an active member of the Hebrew congregation in Mantua and made it a custom to add the agnomen "Hebreo" to his name. Stylistically, his Jewish liturgical music is undistinguishable from the Catholic motets of the day. The music was written during a time when the Renaissance style was already in decline, and Rossi leans toward a texture that is essentially chordal rather than polyphonic. But he was obviously a fine composer, one who would bear further exploration, and at least one of the pieces, "Elohim hashivenu," is an unusually lovely example of the a cappella style. The record also contains some secular pieces including madrigals in both the a cappella manner and with continuo, and some instrumental numbers. All of the music is well made, and some pieces stand out as being of exceptional beauty, notably a duet for counter-tenor and tenor, "Vo' fuggir lontan da te" and a superb suite of dances. The music is sung and played by the New York Pro Musica under Noah Greenberg, most of it well. The instrumentalists and the male singers are good, but the sopranos have poor voices. Vibrato intrudes to such an extent that in the a cappella music the texture and the harmonies are not always intelligible. The defect is emphasized by the very close recording. I should report that some Orthodox Jews who have heard the record have objected to the presence of two words that are not supposed to be pronounced outside the place and time of worship; sonically close equivalents exist for other occasions and should, according to these persons, have been used here.

THE very handsome sleeve gives facsimiles from original Rossi editions including a title-page all in Hebrew except the plug for the printer, and a page from the Song of Solomon. Unlike some later Hebrew music, no attempt is made to make

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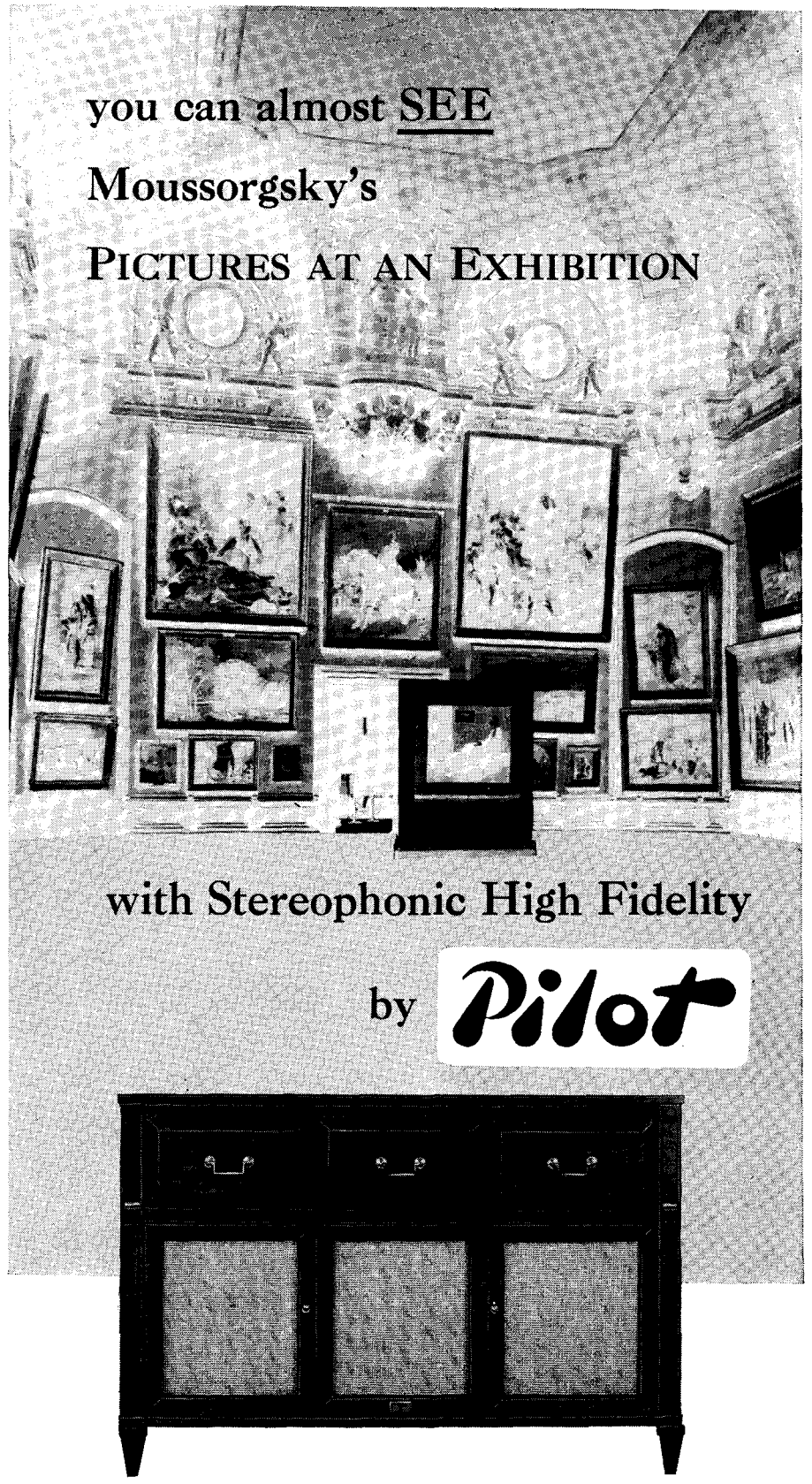
the notes read from right to left. Individual words read from right to left, but whole sentences must be read along with the music from left to right. I must admit, finally, to being intrigued with whatever it was in the subconscious of the album designer that caused him to use a large, golden cross as a visually inconspicuous but structurally essential part of his plan.

USING its affiliation with Erato Records, Westminster (XWN 18467) has issued Heinrich Schutz's Music for a German Funeral Mass. The music of Schutz, who was a dominant figure in Germany during the first three quarters of the seventeenth century, was one of the great loves of Johannes Brahms. The celebrated German Requiem of 1868 owes much to this, its 1636 prototype. Neither work fits into any established liturgical scheme, and in both the choice of text was very personal. There is kinship of detail as well: both Requiems, for example, end with words from the Fourteenth Chapter of Revelations, "Blessed are the Dead which die in the Lord from henceforth" (combined by Schutz very affectingly with the Nunc Dimittis). Prince Heinrich of Reuss commissioned the music for his own funeral, and for about half of the text Schutz used verses incorporated by the Prince in his own design for his sarcophagus. The beautiful music is given an adequate though undistinguished reading by the Heinrich Schutz Chorus of Heilbronn. Fritz Werner conducts.

FINALLY, it is a pleasure to welcome back to the catalogue a former Allegro recording, now back under the Concord label (4005), of Couperin's First Tenebrae Service for Wednesday of Holy Week as sung by Hugues Cuenod. Stimulated and inspired by the problem of compensating for the severely limited physical resources he brings to his work, Cuenod has developed into one of the most striking singers of our time. Following an old tradition, Couperin has set the Hebrew letters that preface the verses of the Biblical text to music, and has turned each one into a melisma of enormous length. Cuenod's art in vocalising these subtly extended lines is one of the most extraordinary achievements on records, and he complements his accomplishment with a marvelously powerful declamation of the text of the Jeremiad itself. The record also contains a Motet "Audite Omnes" and three secular French songs, and in spite of certain reservations to be made about the accompaniment, this is an issue to be highly recommended.



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THE OTHER SIDE

GOLD FROM THE RHINE, TOSCANINI SURVEY

LONDON.

"THE scene opens in the River Rhine. *In* it!"

Even if you have never sat through the entire "Ring" cycle, you are probably familiar with Anna Russell's justly celebrated "analysis" of the Wagnerian trilogy with its curtain raiser, "Das Rheingold." The fact is that the "Ring" has suffered appalling neglect at the hands of record manufacturers. This month, however, we have reached a notable milestone in the annals of Wagner recordings, with the first complete set of "Das Rheingold" from London-Decca.

The three stereo discs are, from a technical point of view, little short of miraculous, and the present writer is by no means alone in the view that nothing like it has been heard in the home. You shut your eyes, or turn out the light, and "you are there": in the twilight depth of the Rhine, on the radiant heights before Walhalla or in the murky caverns of Nibelheim. What makes this set uniquely satisfying is the application of immense musical and scientific skill solely to the most complete realization of Wagner's vision.

But what of the performance?

It is not surprising to discover the real heroes of this performance "in the pit" rather than "on stage." In the past, the work of conductor George Solti has not always commanded my unstinted admiration, and a few details of his reading may not convince every Wagnerite, yet he shows a superb grasp of the work as a whole coupled with the ability to draw from the Vienna Philharmonic Orchestra playing of the utmost tonal splendor.

With the great Wotan of our day, Hans Hotter, being firmly tied to Columbia-Angel, Decca wisely assigned the part to George London, who, while not yet able to match Hotter in sheer majesty of presence or subtlety of characterization, draws a firm line and gives us a god full of youthful power and consuming ambition. At his side there stands a Fricka of uncommon radiance and tenderness: Kirsten Flagstad who, at the age of sixty-three, sang the part for the first time in her life. Not only does she sound fully twenty years younger, but such is her command of words and music that she might well have been singing Fricka for the past ten years. Svanholm's subtle and thoroughly musical Loge is, of course, familiar to operagoers of two continents, and I am inclined to regard it as the finest thing he has done on records. As Donner, Eberhard Waechter uses his youthful, ringing baritone to fine advantage and Waldemar Kmentt is a thoroughly accomplished Froh. Two American ladies, Claire Watson and Jean Madeira, acquit themselves with credit as Freia and Erda, though neither possesses as opulent a voice as their parts ideally demand. The smaller roles are in competent hands.

All things considered, Decca has given us as strong a cast as could reasonably be expected under prevailing conditions, together with orchestral playing of surpassing beauty. But it is the sheer magnificence of the stereo recording that fires the listener's imagination. No praise can be too high for the producer, John Culshaw, and his technical staff for their imaginative approach to the new medium. The simultaneously issued mono version is splendid enough, in all conscience, yet stereo enhances the sound at every turn and draws us to the very core of Wagner's cosmic allegory. For the moment, however, we may be forgiven if we tend to be carried away by the sheer magnificence of the recorded sound, provided we remember that the true staying power of any record is governed solely by musical considerations and not by the altitude of its fidelity.

THIS point is most forcibly made in the preface to Spike Hughes's "The Toscanini Legacy," a new and important study of Toscanini's recordings, due to be published here by Putnam & Co., early next month. Hughes makes it clear that he is not concerned with the "mechanical quality and technical niceties" of these recordings; indeed, he confesses that what impelled him to write this book was the genuine fear that "there might come a time when some trivial offence against the canons of the new and priest-ridden religion of High Fidelity would deprive us, on technical grounds the layman could not care less about, of irreplaceable musical experience." If the book does not set out to evaluate the Toscanini records *qua* recording, neither is it a discography in the accepted sense of the term and Hughes makes it plain that he is even less concerned with "Arturo for Arturo's sake!" His attitude to the byways of the Toscanini repertoire is pithily summed up by his assertion that "posterity, brought up like us to believe in Toscanini's unassailable 'artistic integrity,' will not want to know *how* he performed the works of Gershwin and Grofé; it will want to know *why*. There will be no answer."

Hughes's intentions are made plain in the book's sub-title: "A critical study of Arturo Toscanini's performances of Beethoven, Verdi and other composers." The emphasis on Beethoven and Verdi is significant for, between them, these two composers occupy about two-thirds of the volume's 350-odd pages, and herewith resides its great value as well as its principal weakness. The author is nothing if not frank about his inadequate treatment of Brahms, Wagner, and Richard Strauss; he confesses that not even Toscanini "could stimulate in me affection for music where none had existed before" and, however much we may deplore such blind spots in a critic, they have made possible a really fruitful analysis of Toscanini's Beethoven and Verdi performances. Throughout, Hughes supplements his discussion of the actual records by drawing on his copious memories of pre-war performances and rehearsals, which he attended both in London and at Salzburg, and his observations are invariably perceptive, intelligent, and thought-provoking. Such people will, from time to time, find themselves in disagreement with Hughes's views, but they are also likely to share my view that no previous book about Toscanini has probed so deeply into the secrets of the Maestro's genius. The appearance of "The Toscanini Legacy" is indeed most timely, for we are already witnessing the emergence of a new generation of music-lovers for whom Toscanini is but a name from the past—a famous conductor who unfortunately retired before the advent of stereo recording! The recent, ominous silence concerning the "Riverdale Project" suggests that RCA may already have had second thoughts about the release of further broadcast performances that had been promised after Toscanini's death. Let us hope that Mr. Hughes's admirable study will be widely read and increase public interest in the hitherto unpublished recordings, as well as insuring the continued availability of past issues. "It is up to us now to see that what we have inherited from him is recognized and preserved as a tremendous manifestation of a spirit of passionate devotion to music . . . which must not be lost . . . There will never be another Arturo Toscanini."—THOMAS HEINITZ.

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Quartets from California

TOCH: *String Quartet in D Flat major, Op. 18; Serenade in G major, Op. 25; Westwood String Quartet and Trio.* Contemporary Records C6002.

IMBRIE: *Second String Quartet (1953), The California String Quartet; Third String Quartet (1956), The Walden String Quartet;* Contemporary Records C6003.

WHILE both Ernst Toch and Andrew Imbrie are now California residents, their Quartets, represented on two new discs in the Composers Series of Contemporary Records, are a world apart. Toch was twenty-one and had written six quartets during his high-school years before winning the international Mozart Prize, which carried with it a stipulation requiring the recipient to live for a year in Frankfurt. There within the first weeks of his stay he completed his five-movement quartet, Op. 18.

It is effusive and warm; it soars with echoes of Toch's native Vienna and hums of a post-Wagnerian-Germanic-musical world with a few tender and almost regretful bows toward the earlier time of Mendelssohn and Schumann. The 1917 Serenade for two violins and viola also sings tenderly of an autumnal world, and the Westwood Quartet and Trio treat both scores affectionately. In the shuffle of things—of time, places, events, styles and cults—Toch has somehow been bypassed. These works, of course, are not necessarily entirely representative, but Toch as a composer should rightfully be regarded as one of the significant figures of our time.

IN CONTRAST to the easy, unself-conscious skill of Toch, Imbrie (New York-born in 1921) writes with a deliberation and purpose that are both impressive and admirable. His *Adagio molto espressivo* movement in the Second Quartet is a deeply moving, albeit melancholy piece. In the Third Quartet, Imbrie flirts with twelve-tone procedures (particularly in the first movement) and despite individual handling of his sonic materials, succeeds in sounding remarkably similar to countless contemporary composers about him. But the concluding adagio, which the composer considers "the dramatic culmination" of the work, is profoundly beautiful. Both are splendidly performed by the California Quartet and the Walden String Quartet.

—OLIVER DANIEL.

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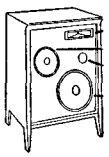

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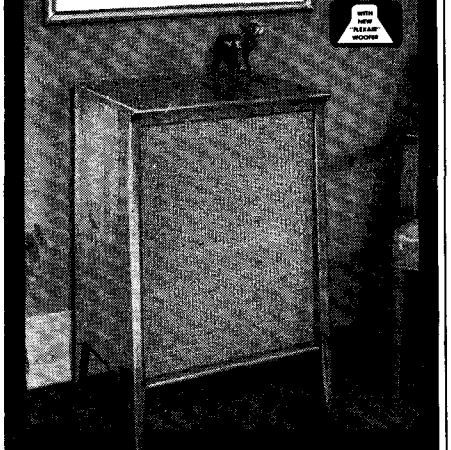

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Poulenc's Carmélites

POULENC: *"Dialogues des Carmélites," an opera based on a play by Georges Bernanos. Performed by the Paris Opera with a cast including Denise Duval, Denise Scharley, Régine Crespin, Rita Gorr, Liliane Berton, Xavier Depraz, and Paul Finel. Conductor: Pierre Dervaux.* Angel 3585 C/L. $15.94.

SINCE its world premiere at La Scala, in January, 1957, "Dialogues des Carmélites"—Francis Poulenc's first full-length opera—has entered the repertoires of major opera companies on both sides of the Atlantic. Familiar for some time to audiences in Italy, Germany, England, and France, it was most recently introduced to Austria in a production unveiled by the Vienna State Opera just a few weeks ago. Here in the United States, it was given a splendid first showing by the San Francisco Opera in September, 1956, and, a few months later, a somewhat disappointing televised performance by the NBC Opera. Now, we have "Dialogues des Carmélites" in a recorded version that is not only definitive, but a source of listening pleasure in every way.

The definitive character of this interpretation is due in part to the fact that the composer had a great deal to say about its preparation. But a more fundamental reason is that the work itself is so deeply rooted in the musical and literary, as well as historical, traditions of France that an authoritative realization of it could probably have been achieved almost instinctively by a meeting of competent French minds.

Georges Bernanos, author of the powerful and widely performed play from which Poulenc extracted his libretto, was, after all, a significant twentieth-century French writer, and the persecution and guillotining of the Compiègne community of Carmelite nuns about which he wrote form part of the factual history of the French Revolution. Poulenc's vibrant score, moreover, has so much in common with the narrative sensitivity of Debussy's "Pelléas et Mélisande," the lyricism of Massenet, and the clarity of the best French composers ranging all the way back to the *clavecinistes,* that performing it should seem almost as natural as breathing to experienced French singers.

And indeed this must have been the case in the making of this recording. Considering the often depressing level of opera performances in France today, the Paris Opera might be said to have turned a minor miracle in achieving so listenable and persuasive an interpretation as that set down here. The excellence of Denise Duval, who takes the part of the fear-ridden Blanche de La Force, the central figure in the opera, has been recognized internationally for some time. The almost equal strength of her colleagues, however, does come as a surprise, especially to one who has heard most of them sing in Paris in other capacities. Denise Scharley, for example, brings wracking force to her portrayal of the old Mother Superior who dies shrieking blasphemies at the end of a devout life. And Rita Gorr, as Mother Marie, a stern and proud nun obsessed with the desire for martyrdom, suggests the unyielding character of the personality with virtually every tonal inflection. Liliane Berton, too, is utterly convincing as the light-hearted novice who, finding life so amusing, assumes that death must be amusing as well.

If this reviewer has one slight reservation about a single performance included here, it relates to that of Régine Crespin, the second Mother Superior whose concern for her charges is dictated at every point by natural maternal instincts. This is a woman of simple origin who speaks always in simple terms, quietly and unaffectedly. Most of the time, Miss Crespin's performance is exactly as it should be, but when called upon to sing a relatively high tone, she usually hits it hard rather than gently (as Leontyne Price proved it could be done in the American performances), and as a result, the requisite serenity of expression is momentarily shattered.

This is a minor complaint, however, and it should not turn anyone away from an otherwise memorable interpretation of an extraordinary opera.

—ALLEN HUGHES.

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Lore and Roar

Continued from page 41

ship endurance race held each March in Sebring, Fla., has been recorded for three successive years: "Sounds of Sebring—1956" (5001); "Sounds of Sebring—1957" (5008/9; four sides; $11.90), and the same title for 1958 (5011). Annually, they become more sophisticated, there being no mention in the 1957 or 1958 albums of the mimosa scent that wafted amid the exhaust fumes in 1956. All have interesting-to-the-spectator interviews with drivers and team managers, tidbits of "inside information," some comic relief sections (the Ferrari yo-yo team of 1957), and a lot of lovely car noises. They do not really suffer from the very occasional minor inaccuracies or exaggerations, but I for one wish that the cars were identified as they passed.

Also among the records non-enthusiasts can probably listen to in small doses is "Pit Stop" (5003), a report on the late-1956 Nassau Speed Week. While I do not agree with the opinion expressed in the album notes (suggesting that the listener will really have to dig into this to get its full meaning), it does contain some delightful spots that perfectly represent the casual, warm, Caribbean-resort aura, which pervades this event. For example, why it took seven hours of checking some five miles of temporary communications to find out why it didn't work.

The rest of Riverside's sports-car albums are, in my opinion, solely for the enthusiast, primarily because they lack any commentary at all. "Cuban Corners" (5010) has a lot of undecipherable Spanish chattering from various loudspeakers that gives a nice atmosphere, but forty minutes is pretty long to listen to car noises with just atmosphere to relieve the monotony. "Sports Cars in Hi-Fi" (5002), like "Sports Cars in Stereo" already mentioned, could provide the basis for a new parlor game called "Name That Car," but non-enthusiasts ordinarily won't play.

Counless enthusiasts are extremely grateful that Bill Grauer and his associates at Riverside Records have provided them with a delightful means of extending their hobby. All clubs ought to own the entire series. The records are uniformly well pressed, most attractively presented, and selected so that, to date, a broad and quite thorough picture of racing has been provided. Commentaries are almost always interesting (though occasionally a bit over-enthusiastic). The album notes are surprisingly thorough and contain some capsule truths: ("Racing is, in the end, a lonely sport. . . ."); some humor (quoting Phil Hill: "If you're in the least bit of a rush—which is the whole point of the thing. . . ."); assorted small pieces of surprising information (Of the total sixteen E.R.A.s ever built, fifteen are still extant and in flawless condition in the hands of British owners) and rare bits of over-romanticization ("Portago died in the heat of competition—the only way he could have died. . . .").

The newest of the series, just released last week, is called "The Incredible Sounds of the Two Greatest Grand Prix Cars Ever Built: Mercedes-Benz—The W125 and W163 Driven in a Special Demonstration at Oulton Park, England" (5012). Well, there are these two mammoth old German cars, see. . . .

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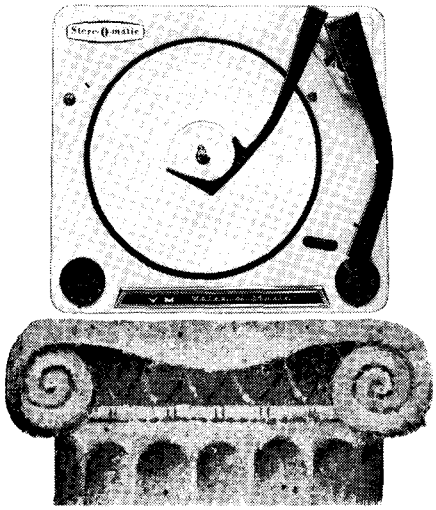

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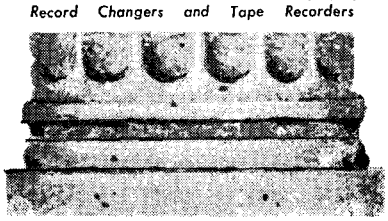

THE AMEN CORNER

Taste? Whose Taste?

THE dilemma of the man who nowadays writes about jazz may be likened to that of a tobacconist who tries to recommend mixtures to people of whose previous smoking habits he has no notion. Most tobacconists I have encountered are no such fools, and when I recently suggested to one of them that I should like something on the order of John Cotton No. 1, he replied, "Why don't you try John Cotton No. 1?" Unfortunately, such fast and informative exchanges are impossible between the columnist and his reader, and I must attempt, however briefly, to characterize the different kinds of jazz with which I deal. Many kinds are being played with feeling; many divergent values are represented; many appeal to me. I cannot sound *ex cathedra,* if only because I pay respects at a variety of shrines.

The young jazz pianist Ahmad Jamal is a rising reputation, and the best I have heard of him to date is the cobweb lightness he obtains in his relationship with Israel Crosby, bass, and Vernell Fournier, drums (Argo LP 636). This is balance, *delicatesse,* of a high order, full of delicious shifts between the three men, employed on such famous themes as Lecuona's "Taboo" and Berlin's "Cheek to Cheek." Ahmad is richly fanciful, but everything is at the service of the trio virtues; among other things, the group understands the beauties of silence, as the Oriental painters do those of emptiness upon the canvas. In passing, I can't say too much for the lordly, deeply melodic bass playing of Israel Crosby, whom I first heard, when he was sixteen or thereabouts, backing the fiery Fletcher Henderson battalion in Chicago in 1936. Now he has much quieter music to make, which he does consummately. This Jamal disc, I think, is one of the jazz refinements of the decade.

In another piano bracket, there is the elegance and sweep, complete with mastery of the sustaining pedal, of the historic Earl Hines. No jazz pianist has ever had such an exciting interplay of the two hands; none has ever performed with such effortless exuberance (in comparison, the brilliant roulades of the late Art Tatum always seemed to me to be relatively spiritless). Hines has not recorded much in recent years, but he may now be heard in all his lustre with Curtis Lowe, saxophones, Charles Oden, bass, and Earl Watkins, drums (Felsted FAJ 7002). And while I am walking through the Hall of Fame let me add that the tenor saxophonist Coleman Hawkins, who often plays with his hat on, is vigorously aboard the same label (Felsted FAJ 7005) with Buck Clayton, trumpet, Hank Jones, piano, Ray Brown, bass, and Mickey Sheen, drums. This, as any experienced listener will realize, is what is known as Founder's Tenor, with the rolling rhythm, the fluent exploration of the chords, the total strength and shaping which have kept the name Hawkins famous since the early twenties.

Hawkins—". . . known as Founder's Tenor."

Among the modern jazz artists, a tenor saxophone who has not had many improvisatory days in court is the excellent jazz composer Benny Golson. His newest album lets him rove freely on his own and other themes; he is a warmly inventive,

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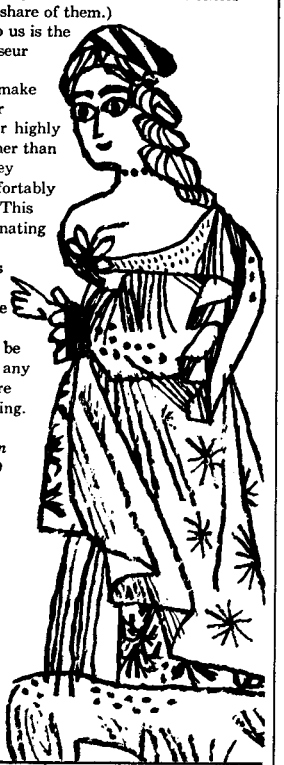

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graceful player, admirably assisted by the softly propulsive, middle-range trombone of Curtis Fuller; Barry Harris, piano; Jymie Merritt, bass; and Philly Joe Jones, drums (Riverside RLP 12-290). As against this relaxed, accomplished jazz, so legato in feeling, there is a brilliant, poised program by drummer Shelly Manne and some of his West Coast friends, who often show a special penchant for rapid, staccato expression. The feature is a suite by alto saxophonist Charlie Mariano called "The Gambit," which, if any jazz composition may be said to do so, gives off a kind of eighteenth century ceremonial flavor. I find it charmingly turned, glinting music, suitable for a swanking, syncopated court, and it is played up to the hilt, the other performers being Stu Williamson, trumpet, Russ Freeman, piano, and Monty Budwig, bass (Contemporary C 3557). The avant-garde suggestion for the month is by Cecil Taylor, pianist, and "Blue Train," tenor sax; Kenny Dorham, trumpet; Chuck Israels, bass; and Louis Hayes, drums. This is exceedingly experimental business by some of the most resolute explorers in the idiom. The feel of robust jazz is everywhere; the terms in which it is expressed may boggle those ears which are not happy with contemporary dissonantal freedom *and* its use in jazz rhythms. I can only say that I am consistently interested in the music and strongly drawn to many parts of it, especially Taylor's imaginative piano passages (United Artists UAL 4014).

There could scarcely be a more violent contrast with the above than "I'll Take Romance" by Bud Shank, flute and alto sax, and the Len Mercer Strings (an Italian ensemble). The atmosphere may be suggested by the names of two of the numbers: "Smoke Gets in Your Eyes" and "When Your Lover Has Gone." The treatment is as languorous and vernal as one could wish, including a dulcet counter-melodic trombone. The particular pleasure for me is the limpid, Italianate playing of Shank, and in one number, Arlen and Mercer's "Out of This World," he is, if the critical crowd will forgive me, bewitching (World Pacific WP 1251). Finally, Lil Armstrong, the woman who was Louis Armstrong's second wife and who played the piano with his Classic Hot Five and Hot Seven, has talked about those days and her relationship with Armstrong in a piece of recorded Americana which I have found of warm appeal (Riverside RLP 12-120). In her fresh, natural speech, and between her lines, there is a great deal said about the simpler, more spontaneous days. —WILDER HOBSON.

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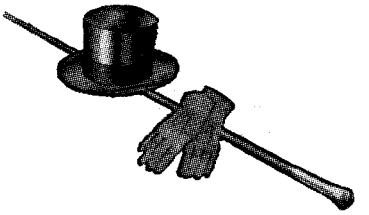

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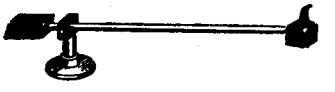

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Batch of Beethoven

FIFTY years ago, Debussy wrote in a letter to Caplet: "I have become convinced once and for all that Beethoven wrote decisively badly for the piano and that there is some mysterious link between the ugliness of people and the music they choose." These words find no echo in the present and continuous demand for Beethoven recordings eagerly purchased by countless customers of varying degrees of beauty. The composer himself would be stunned to see the amassed array of his LP sonatas, offered—like men's suits at Gimbels basement—in every size, cut and style, from one to thirty-two, from German to Russian, alterations free. Available styles include German traditional: Backhaus, Kempff, and Edwin Fisher; Slavic: Horowitz and Rubinstein; English cut: Kentner and Solomon; and for the French label, though not for the French mannerisms —the consistent Casadesus. Additional variety is offered by Petri, Novaes, Serkin, and more recently, Gulda, Janis. The list is by no means complete.

However, the most widely appreciated Beethoven exponents remain Gieseking and Schnabel. The former is justly famous for stylistic faithfulness rather than artistic passion; his diametrical opposite, the expressionist Schnabel, is celebrated for his emotional art, richer in nuance than in technical accuracy. Like Backhaus and Kempff, Schnabel recorded the entire set of thirty-two. Gieseking's legacy comprises only twenty-three sonatas, twenty-one of which are now accessible on LP.

The earlier ones are Gieseking's last readings, recorded within a year of his death. Even in these farewell, posthumous releases (Angel 35652-5, with two more to come), Gieseking largely maintained his dynamic and rhythmic coördination. These concluding releases (Sonatas No. 6 or 10) are, in many respects, communicative enough to reward the serious collector. Beethoven's Third Piano Concerto now appears in two new versions, by Rudolf Firkusny (Capitol, P 8468) and Paul Badura-Skoda (West. 18799), pianists of approximately equal accomplishment though not of equal inclinations. For instance, Skoda's naked sforzandos are sharper and more emphatic, while Firkusny favors more flexible agogics and tonal gradations. Both performers deserve praise for correct dynamics, correct phrasing, and correct rhythm. Solid technique provides unencumbered expression of their artistic ideas. What these ideas are, however, is a rather different matter. "Better" is known to be the enemy of "good," and after the remarkable and contrasting LP versions by Backhaus, Rubinstein and Gilels, our taste has become a trifle fastidious. In short, neither Firkusny nor Skoda managed to escape the mild monotony that so frequently colors our contemporary, percussive pianism.

Within the last six years, works like the third concerto have appeared more than a dozen times. One cannot help wondering why this is necessary: at least half of them are inferior to the leading three. If the purpose (aside from a commercial one) is a diversification of the old menu, let us insist on zest rather than on additional calories. From the musical viewpoint, the present overproduction of LPs leads not only to inferior offerings, but to similar interpretations.

In any event, concertos are not the most felicitous promotional tools. Besides accompanying the soloist, an orchestra fulfills the role of a musical policeman, who maintains rhythmical discipline. No matter how bold an individualist the pianist may be, he tends to "behave" in these surroundings, replacing his subjective art of interpretation with the socialized art of cooperation. Spontaneity is precisely the thing the pianist cannot afford in a concerto. He may prepare the orchestra in advance for his ideas but is not encouraged to alter them during performance. Should he give in entirely to his spontaneous impulses the orchestra will inevitably begin to syncopate where they should have synchronized. It follows that the more academic the pianist, the less he suffers from orchestral restrictions. Skoda and Firkusny represent this far more numerous group. They synchronize. Their craftsmanship is undoubted, their technique unrestrained, their instructive value for students and young performers unquestionable. The conductors and orchestras are: Hermann Scherchen and the Vienna State Opera Orchestra with Skoda (Westminster 18799, $4.98) and Walter Susskind and the Philharmonia Orchestra (Capitol P8468, $4.98).

—JAN HOLCMAN.

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This Month's Handel—I

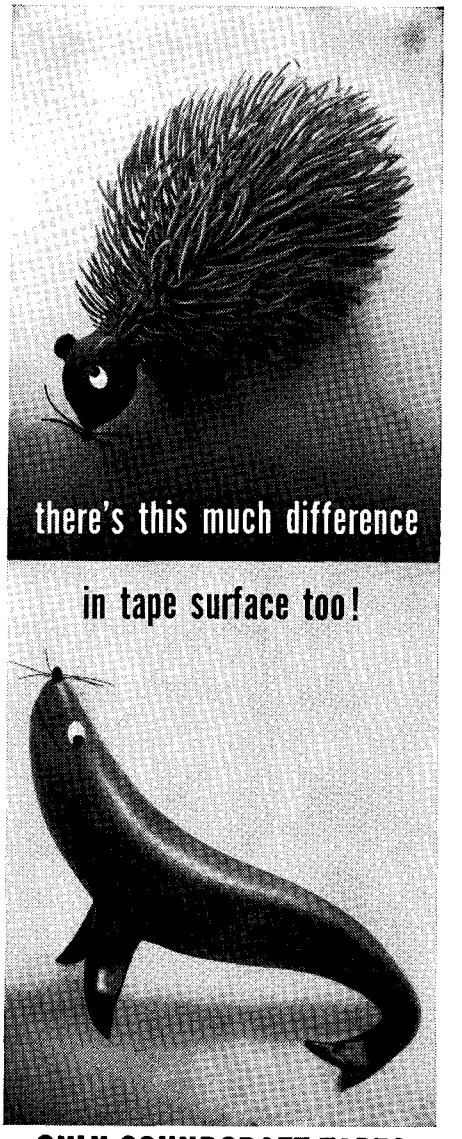
"Messiah"

TO THE seven "complete" recordings of "Messiah" listed in the Schwann Long Playing Record Catalog for March, an eighth is now added. Somerset Stereo-Fidelity set SFCC 201 ($11.95) contains four twelve-inch LP's and is marked "the original manuscript." Part I is indeed complete. These numbers from Part II and Part III have been omitted both from the recording and from the accompanying booklet of text: "Unto which of the angels," "Let all the angels," "Thou art gone up," "The Lord gave the word," "How beautiful," "Their sound," "Then shall be brought to pass," "O death where is thy sting," "But thanks be to God," and "If God be for us." Nowhere in the package are these omissions noted, a fact that can only leave us wondering what "original manuscript" this represents.

Although truly admirable care appears to have been lavished on the recording process, the performance of this slashed version of "Messiah" is by no measure of sufficient quality to make the recording a rival for the best versions already at hand. Walter Susskind conducts the London Philharmonic Choir and the London Orchestra amiably but without distinction of any audible sort. The soloists are uninterruptedly second-rate. The whole performance has the rather dun, lifeless atmosphere of a second-rate provincial amateur singing. I can only think that it badly misrepresents Handel in his bicentenary year. The accompanying notes on the composer and the work are couched in a sort of dogged anti-English capable of such really entertaining foolishness as saying that Handel was appointed organist "at the Cathedral of Moritzburg"—whereas in truth he played the organ at the Moritzburg in Halle; of listing him as George "Frederich" Handel—whereas Friedrich or Frederick or Frideric is possible, but "Frederich" is not. Altogether, this is an unhappy, mistaken, and misbegotten effort conceived without taste and conveyed with some disingenuousness.

"Dettingen Te Deum"

ON Epic LC 3540 ($4.98), Anthony van der Horst conducts the Choir of the Netherlands Bach Society, with orchestra, organ, and four vocal soloists in Handel's "Dettingen Te Deum." Although originally prepared (along with the "Dettingen Anthem") as part



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of the official celebration of a victorious battle accidentally led in person by George II, and largely adapted from earlier music, much of it probably not Handel's own, the "Dettingen Te Deum" is alternately stirring in a martial, trumpet-bright way and moving in more intimate terms. This recording of an actual performance is marred by over-echoing and by the fact that the Dutch singers pronounce English with just sufficient accent to make the absence of a complete printed version of the text really damaging. The cumulative effect is just what it should not be in a Handel ceremonial work first heard in the Chapel Royal at St. James's (November 27, 1743): provincial. And thus ill luck continues to dog gramophonic Handel, who is far too often left in the hands either of over-earnest musicologists or of well-meaning amateurs and provincials. What most of his music cries out for is professional performance of the firmest stylistic assurance and highest luster.

Without first-rate instrumentalists and singers, as he is without them in this recording, Handel is shorn of more than half his greatness.

Organ Concertos

ON A Lyrichord stereo disc (LLST-774, $5.95), Dennis Healy-Durant, organist, with the Orchestra of the Portsmouth (England? New Hampshire?) Chamber Society, plays two Handel organ concertos (opus 4, no. 2, and opus 7, no. 5) and two Mozart organ sonatas (K. 328 and K. 336). The performances are pedestrian. A noticeable too-great preponderance of bass and loss of treble proved intractable to any control-settings I could devise. The notes on the sleeve are perhaps best characterized by a really not unfair quotation: "And while it is safe to say that Bach surpassed Handel in the art of the *concerto grosso*, it can be equally argued that Handel outdistanced Bach in the composition of organ concertos." Of helpful information about the music on the record the notes are scrupulously free. Not recommended for either Handelians or Mozartians.

—HERBERT WEINSTOCK.

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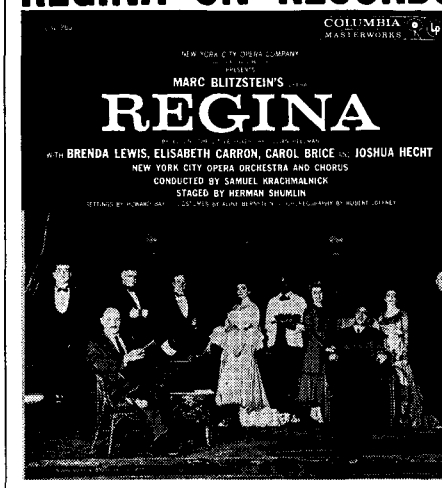
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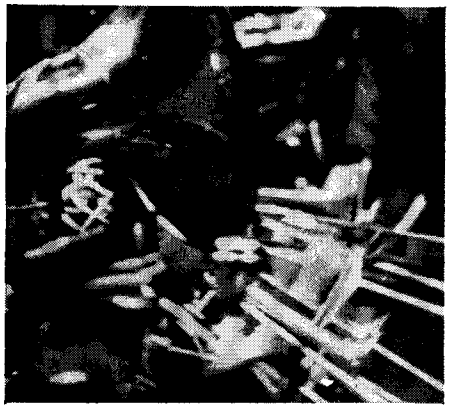

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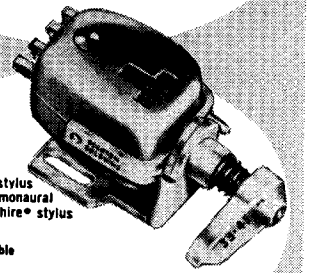

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Tapes in Review

MOZART: *Serenade No. 6 in D Major, K. 239 ("Serenata Notturna"). The Philharmonia Orchestra and string quartet, conducted by Otto Klemperer. Adagio and Fugue in C Minor, K. 546. Otto Klemperer conducting the Philharmonia Orchestra.* Angel stereo tape ST-1001. $10.95.

KLEMPERER BRINGS to his statement of both pieces the matured conviction of his musical intellect, presenting them in a controlled and orderly fashion that gives every phrase its full musical weight. Yet there is for all this no sense of heaviness, even though both works are, for Mozart, rather robustly instrumented examples of their kind.

The "Serenata," in the hearty key of D Major, and scored for string orchestra with timpani and a string quartet with double bass replacing the cello, is more darkly colored than the composer's other serenades; the Fugue, after a sombre preludial Adagio, is vigorously dissonant. Yet the "Serenata" is never less than joyous, and in both pieces the loveliness that irradiates all of Mozart's music is very much to the fore, scrupulously set forth by an ensemble that appears to be in complete agreement with the conductor's purpose.

FALLA: *"Nights in the Gardens of Spain." Artur Rubinstein, piano, with the San Francisco Symphony conducted by Enrique Jorda.* RCA Victor stereo tape CCS-95. $8.95.

AS FRIENDS OF THE late composer, both Rubinstein and Jorda have approached this as a labor of love, along with the authority of performers who have been privileged to study the score with the author. Rubinstein, moreover, was present when the work was first performed, in 1916 in Madrid, and not long after introduced it to the Western Hemisphere, in Buenos Aires. Further, and despite what one might suppose to be rather divergent temperaments, both show compatibility for their task, evoking with mutual appreciation the music's languor and sweetness and the faint veil of melancholy that is never wholly lifted.

Rubinstein, with characteristic versatility, holds his own considerable role scrupulously within its designated framework. Although, as too often happens in his recordings, Rubinstein's tone fails to ring as brightly as one could wish, his playing is fluid and evocative, the guitar-like passages in particular suggesting Falla's evocation of the silvery fall of fountains heard in the distance.

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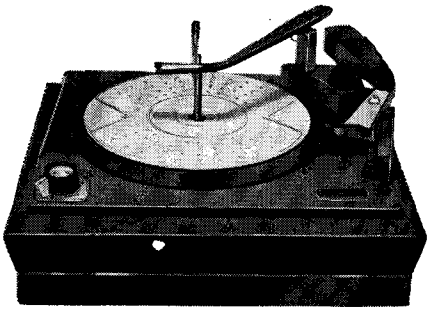

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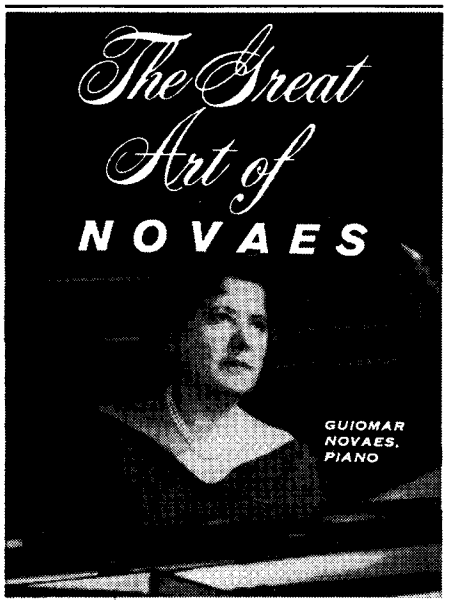

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SUPPÉ: *Overtures. Henry Krips conducting the Philharmonia Promenade Orchestra.* Angel stereo tape ST-1003. $10.95.

MUSIC OF LIGHT WEIGHT, when well performed, needs no apology, especially when there is so much to stimulate the pulse as in Angel's present album of Suppé overtures, played with the sprightly unpretentiousness of an English "promenade" concert. The seldom played "Tantalusqualen" is mentioned on the album cover as the central piece, but this proves on the tape to be the better known "Pique Dame" overture, along with the perennially stirring "Light Cavalry," and the engaging "Morning, Noon and Night in Vienna."

All are smartly turned out by Krips and the Philharmonia ensemble, whose fine-grained playing retains whatever of expressive shading the writing affords, while giving full rein to its galloping rhythms. The recording has the full but never artificially brilliant sound characteristic of Angel.

TCHAIKOVSKY: *"Romeo and Juliet" Overture-Fantasy. Leonard Bernstein conducting the New York Philharmonic.* Columbia stereo tape IMB-38. $12.95.

NEITHER BERNSTEIN nor the orchestra seems to find much of a challenge in this well-worn score, which they present as if a prime purpose were to give full wingspread to the broad melodies. This can be rather cloying when it is indulged as lavishly as it is here, and for all the orchestra's careful effort an impression of glibness is hard to shake.

Among the work's other performances on tape, that of Charles Munch with the Boston Symphony on an early Victor release (BCS 22) more convincingly suggests the play of dramatic forces, along with a somewhat tauter grasp of the music's organic relationships. Munch pursues the melodic line with less "romantic fervor" than Bernstein, but his more lucid concept intensifies, rather than weakens, the music's emotional power. Although Hermann Scherchen's statement for Westminster is imaginative and the Vienna State Opera Orchestra plays with seductive warmth, he inclines to capricious tempi and exaggerated dynamics.

All three recordings are about equal in tonal balance and definition. In fidelity of detail, however, none surpasses the refined engineering of Cook Laboratories' offering of the Boston Recording Festival Orchestra conducted by Willis Page, on a tape made some time ago (Cook 1169-ST).

—MILDRED NORTON.

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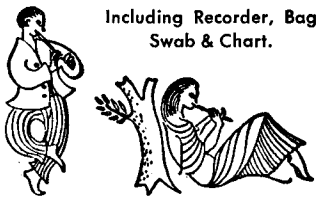

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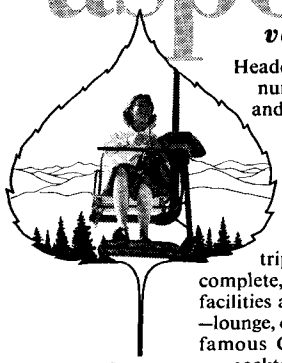

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LETTERS TO THE RECORDINGS EDITOR

STRAUSS AND VERDI

I SHOULD LIKE TO comment briefly on what appears to be the intrusion of a jarring note in the otherwise penetrating and excellent review by Herbert Weinstock of the new Angel release of Richard Strauss's "Capriccio" (*SR* Feb. 28, 1959).

At the outset, however, let me say how pleased admirers of Strauss must be over the accolades which Mr. Weinstock bestows on the Strauss score and its superb recreation by all concerned. Mr. Weinstock's evaluation of the new recording of this late work of Strauss, and the favorable reviews which accompanied London's recent release of "Arabella," should once and for all, destroy the myth that the creative spark in Strauss flickered in his late years, or that the composer's contribution to the world of operatic music rests solely upon one work, namely, "Rosenkavalier."

Following his enthusiastic appraisal of the new Angel recording, Mr. Weinstock concludes, however, that "Capriccio" is one of Strauss' "minor" masterpieces, and as such is "vastly inferior" to Verdi's "Falstaff," which was also written in the Italian composer's twilight years. To borrow a phrase from the jargon of Madison Avenue, "I'll buy that package."

But the gnashing of teeth really begins from the next observation by Mr. Weinstock that Strauss "is always inferior to Verdi . . ."

Taken at its literal and face value, the remark prompts one to ask in what ways does that alleged inferiority manifest itself?

My affection for the music of Strauss does not blind me from being aware of a trait of patent blatancy which crops up in some of the composer's works, particularly in his autobiographical overtones in the orchestral works. But without wanting to detract from the assured stature of Verdi in the world of grand opera, it seems to this listener that the Italian master was, on a number of occasions, guilty of musical lapses into sheer banality and overt appeals to the circus crowd.

Comparisons at best are hazardous undertakings, as I'm sure Mr. Weinstock will concede. And that is why I believe that the fallacy inherent in Mr. Weinstock's remark stems from the fact that he is comparing two wholly dissimilar personalities.

ANDREW MARANDON.
New York, N. Y.

VERDI AND STRAUSS

I WAS INTRIGUED BY Herbert Weinstock's remark in his review of "Capriccio," viz. "But then Strauss was always inferior to Verdi . . ."

Is this the reviewer's own opinion or is it based on the National (and/or International) Scale of Aesthetic Values? In the latter case, would he care to make this scale available to the uninformed

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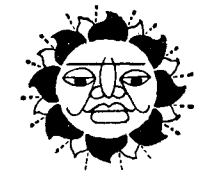

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STEFAN VAN WIEN, M.D.

Chicago, Ill.

EDITOR'S NOTE: *Inasmuch as the article carried Herbert Weinstock's name, the clear indication is that, like any other critical remark, it is his personal opinion to be accepted or rejected as the reader sees fit.*

THE ART OF GRACE MOORE

NOW THAT SOPRANO Grace Moore is no longer represented on LP, I for one express the hope that RCA Victor on its Camden label may soon give us "The Art of Grace Moore." The Tosca, Butterfly, Bohème and Louise arias, plus the art songs, would make a fine album to gladden the hearts of the thousands who remember Miss Moore, and also introduce her to the present generation. With one of those fine Tosca or Mimi photos on the jacket, it would also sell well and gladden the hearts of RCA stockholders.

W. HOWARD JOHNSON.

Bay-Saint-Louis, Miss.

EDITOR'S NOTE: *Of whom, presumably, reader Johnson is not one.*

IVES IN CENTRAL PARK

IN HIS "LE JAZZ HYBRID" (*SR* Feb. 14), Oliver Daniel alleges that Charles Ives's "Central Park in the Dark" has never been recorded.

Volume One of "The Music of Charles Ives," issued by Polymusic Records (PR 1001), contains this selection as one of Four Pieces for Orchestra. Whether it has been discontinued or not I do not know.

EDWARD L. MCDONALD.

Rockford, Ill.

EDITOR'S NOTE: *There is no current listing for the disc, which was, at best, an inferior effort. But "Never?" Well, hardly . . . .*

BUKOFF'S "POLONAISES"

IN THE HOLCMAN ARTICLE, "Chopin, Major and Minor" (*SR* Feb. 28), it is erroneously stated that Bukoff's recent recording of the Chopin Polonaises is the first complete rendering. I still prize very highly the Grant Johannesen "Polonaises" (Vox), one of the early LP collections of Chopin's oeuvre.

M. R. MORRIS.

New York, N. Y.

EDITOR'S NOTE: *Another long since gone item, which may be restored as Johannesen's celebrity grows.*

FAUST RE-RELEASE?

COULD YOU PLEASE tell me if Capital Records plans to re-release the wonderful complete recording of "Faust" previously available on LM 6400? I notice that this company has re-released such former Victor operas as "Madama Butterfly," "Barber of Seville," and "Don Carlo." In my opinion, this recording of "Faust" with Victoria De Los Angeles, Nicolai Gedda and Boris Christoff should also be re-released.

WILLIAM G. LAWRENCE.

Great Neck, N. Y.

EDITOR'S NOTE: *The Boris Christoff "Boris" is now available, and it is reasonable that the "Faust" will be also, within a short time.*

MEMO ON VOCALS

MEMO TO COMPANIES who re-record on LP great vocal artists of the past: Why the neglect of Elena Gerhardt, one of the most magical and thrilling of song singers? Does *Saturday Review* know of any plans anywhere to re-record some of her records?

SAMUEL WEISSMAN.

New York, N. Y.

EDITOR'S NOTE: *This would seem a proper project for the Angel "Great Recordings of the Century."*

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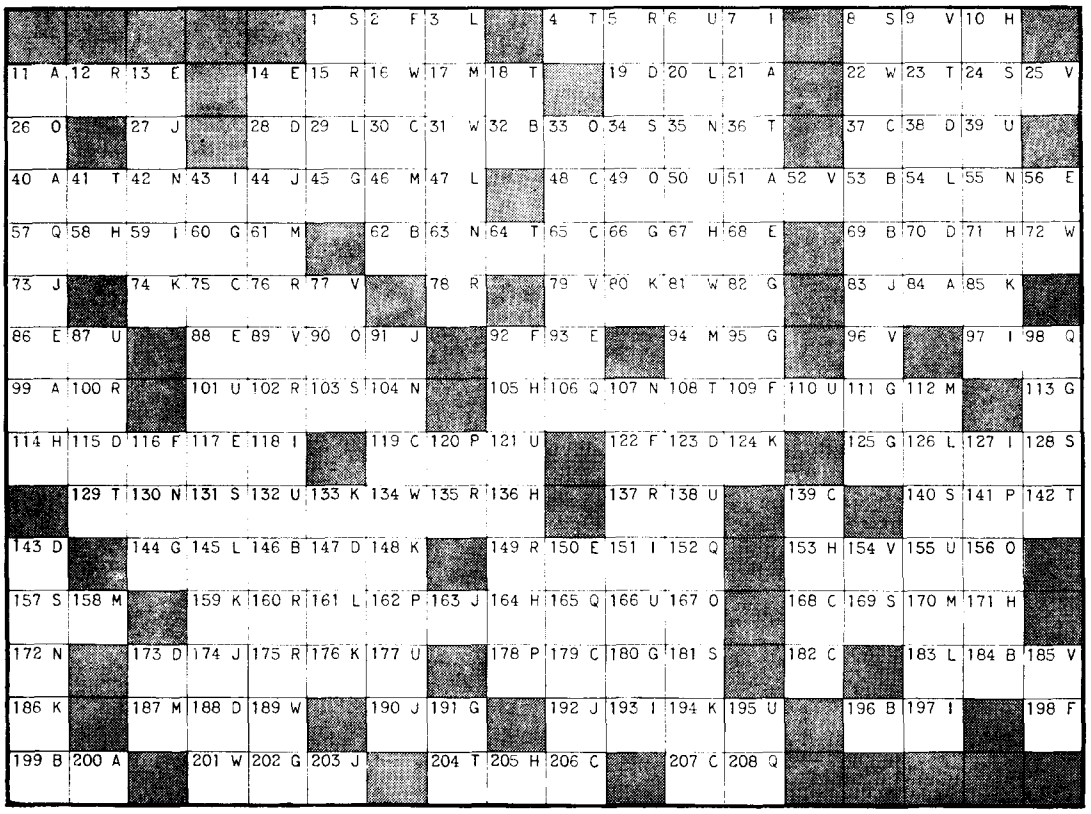
By Doris Nash Wortman

DEFINITIONS	WORDS
A. Modern name for Philippopolis, center of the attar of roses region.	40 21 11 99 200 84 51
B. Substance of a formal complaint arising from a wrong suffered.	92 53 184 149 136 62 69 199
C. What Lady Macbeth said of night and morning (3 wds.).	168 37 139 48 207 182 206 119 65 75 30 179
D. Common phrase for "by radio" or "by TV" (3 wds.).	188 70 143 28 115 123 147 19 38 173
E. What Herbert Trench begged "Arolilia" to make their love.	13 150 88 56 86 117 93 14 68
F. Domesticate.	2 109 122 198 92 116
G. Proverbial equipment of the totally fearless (4 wds.).	125 191 60 111 82 66 95 180 113 45 202 144
H. When a small community of predominantly one religion makes merry as a whole (esp. in Spanish America, Italy, India, etc.; 4 wds.).	58 171 114 105 71 153 10 164 67 205 136
I. Unwholesome.	43 59 97 151 193 127 7 197 118
J. Like a woman of scolding disposition.	192 150 163 174 203 27 91 83 44 73
K. Pertaining to first principles.	124 176 80 85 186 133 74 159 148 194
L. Lacking anything of happy influence.	161 183 126 29 47 20 145 3 54
M. Sesame (2 wds.).	158 94 61 112 17 170 46 187

DEFINITIONS	WORDS
N. Provide with an outlet; facilitate expression, as of an emotion.	42 107 104 55 130 172 35 63
O. Amer. pioneer, associate of Daniel Boone (1755-1836).	90 156 33 26 49 167
P. What is given traditionally by the oboe to the concertmaster and then by him to the rest of the orchestra, before a concert. (2 wds.)	178 120 162 141
Q. Designating the plain where Bellerophon wandered (Greek myth.).	98 106 208 57 165 152
R. Eternal.	137 76 175 100 135 78 160 5 15 149 12 102
S. According to Macbeth, the purpose of "all our yesterdays" ending in "dusty death" (3 wds.).	128 34 24 140 181 157 169 103 8 131 1
T. Age of Hilaire Belloc's "Lord Lundy" when "they shoved him into politics" (comp.).	64 204 36 108 4 18 129 23 142 41
U. How one is to learn most advertised courses of study (3 wds.).	166 132 110 6 39 177 155 87 101 138 121 50 195
V. To conduct oneself improperly.	79 96 89 154 52 25 9 185 77
W. Preacher who makes a practice of urging strongly.	134 16 201 31 22 189 81 72

DIRECTIONS

To solve this puzzle you must guess twenty odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.



Solution of last week's Double-Crostic will be found on page 10 of this issue.

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